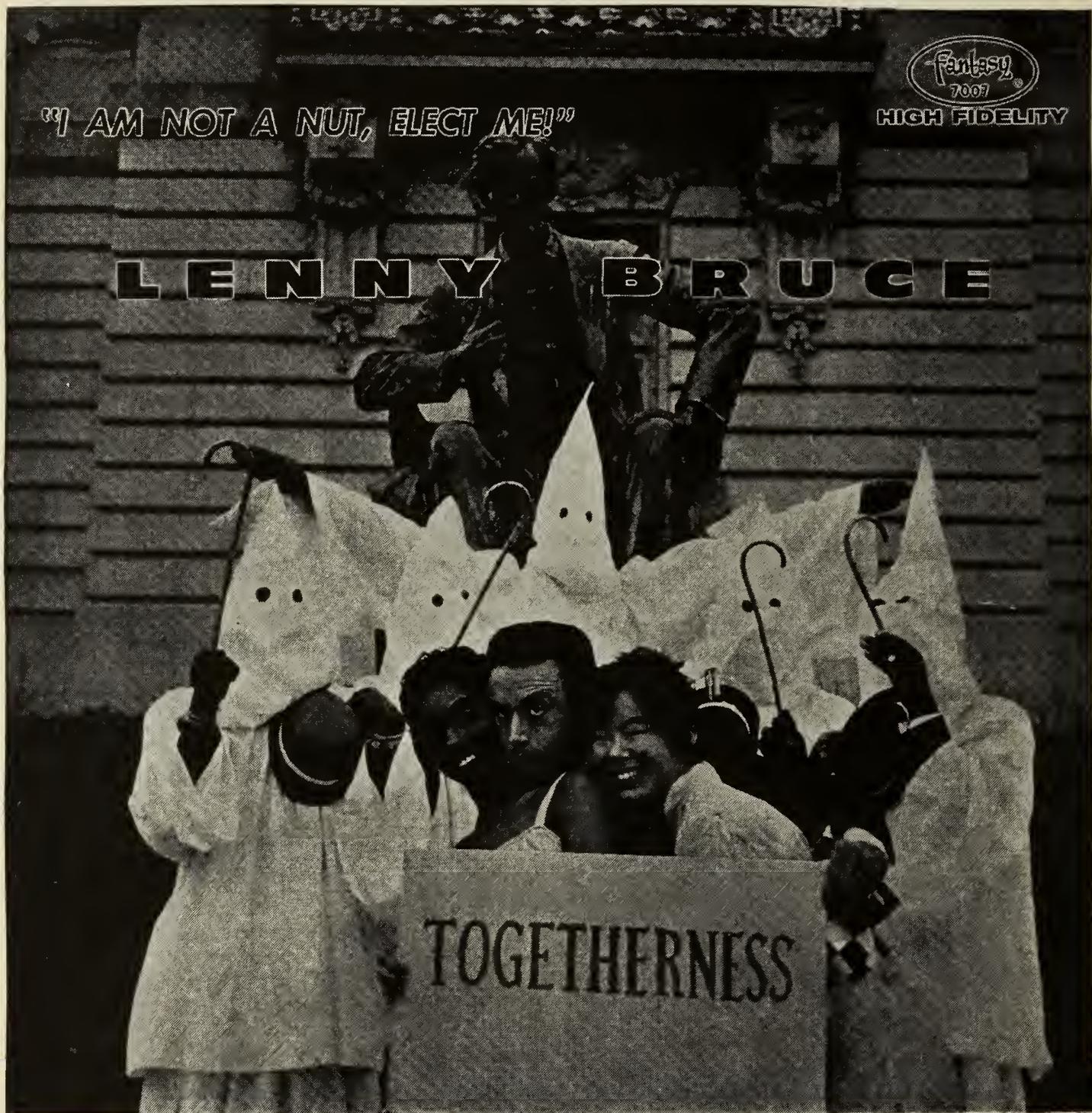


kpfa

october 1969
folio



more LENNY BRUCE on FANTASY RECORDS

7001 INTERVIEWS OF OUR TIME
7003 SICK HUMOR OF LENNY BRUCE

7011 LENNY BRUCE—AMERICAN
7012 THE BEST OF LENNY BRUCE

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folio

october 1969

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COVER An original Diebenkorn pen and ink. From the collection of Kenneth Lash.

The KPFA FOLIO is published monthly as a service to our subscribers. KPFA is a non-commercial, educational radio station sponsored entirely by listeners' subscriptions and donations. Family subscriptions cost \$25 per year, regular subscriptions cost \$15 per year and students and retired persons may subscribe for \$10 per year. Subscriptions and donations are tax deductible. KPFA is in the 30% tax deduction category.

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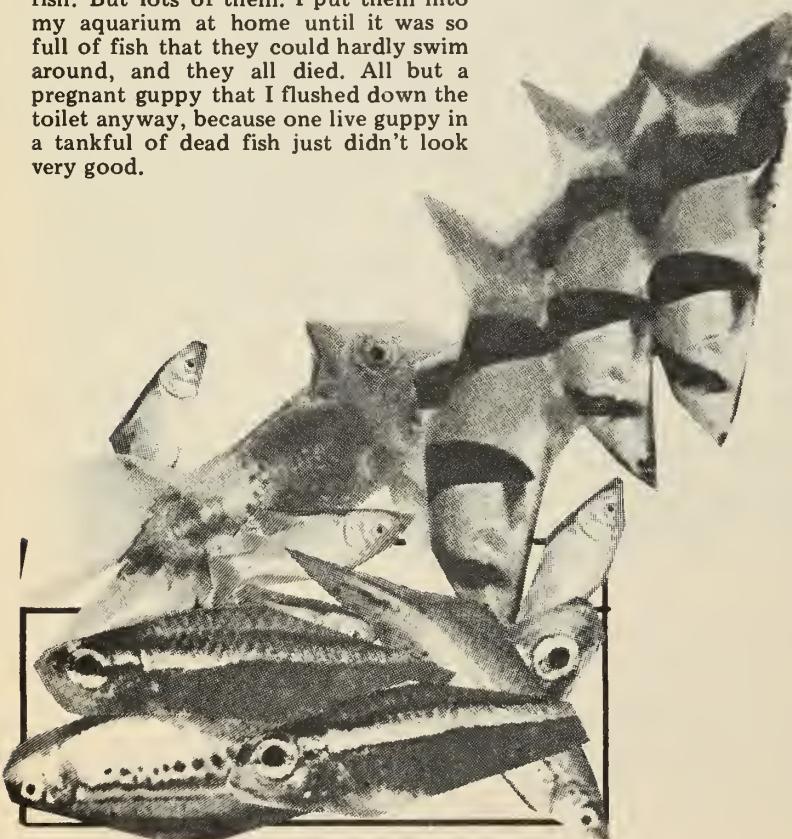
The KPFA FOLIO
October 1969
Volume 20 No. 10

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HUMANATIONS OF A ZOOKEEPER

PART I: HOW I CAME TO WORK AT THE ZOO, AND OTHER ANIMALS

Before I became a Zookeeper, I drove a cab. But only for a month before I became a Zookeeper. Before that, I managed a small pet shop in a large discount store. The store went out of business after a few months, because everybody that worked there was stealing all the merchandise, including money from the cash registers. I only stole fish. But lots of them. I put them into my aquarium at home until it was so full of fish that they could hardly swim around, and they all died. All but a pregnant guppy that I flushed down the toilet anyway, because one live guppy in a tankful of dead fish just didn't look very good.



By Alexander Weiss

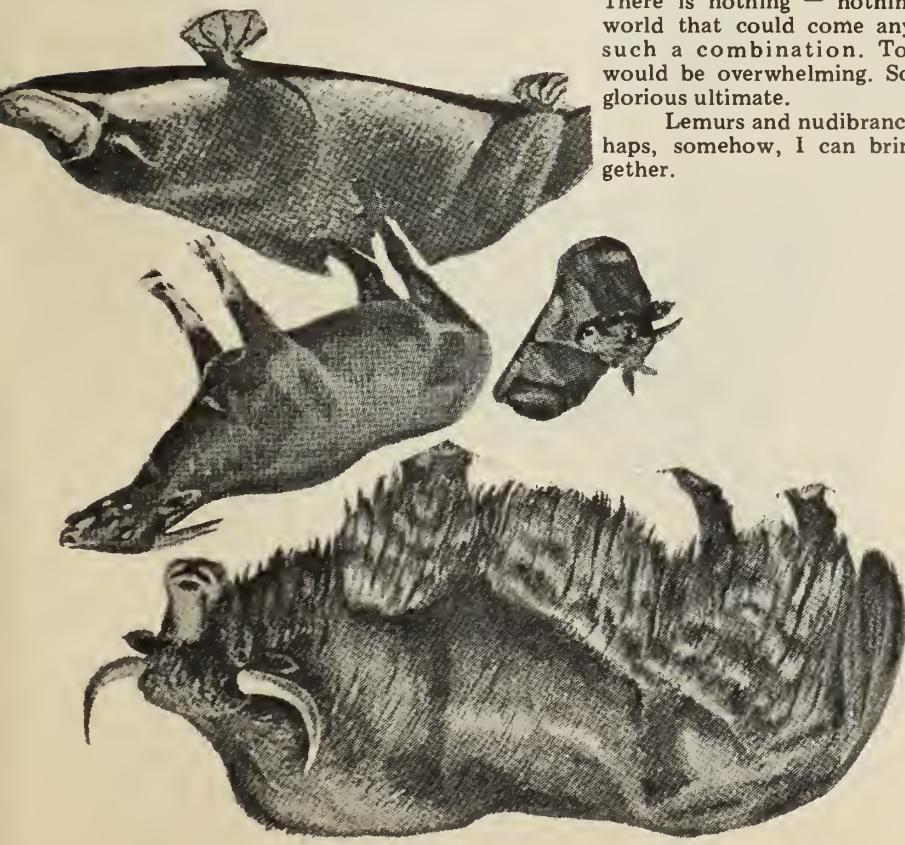
PART II: NOVICE NOTES

Before I worked at the pet shop, I bred and raised rats, mice, and hamsters for the State of California. I had to keep them in an absolutely sterile environment, because the State was doing cancer experiments upon them. I didn't know anything about cancer, I was just one of the rodent men. But I learned a lot about rats, mice, and hamsters. And before that job, I worked at a slaughter house. For one day. I took pituitary glands out of sheep brains. It didn't pay much, but it was good experience.

So, you see, I had qualifications. I became a Zookeeper. I had to become a Zookeeper. After all, I had a family to support.

The night before my first day as a Zookeeper, I had a dream. I had a dream of dead cows. I'm sure it had something to do with the matter of my becoming a Zookeeper. Because now that I've been a Zookeeper for some time, I dream of dead yaks. And dead musk oxen. And dead water buffaloes. And dead elephants and giraffes and ostriches and, for the first time in many years, dead platypuses. I used to dream of dead platypuses before I became a Zookeeper. But then I didn't know that those dead things were platypuses. Now I do. And that makes a difference. Being a Zookeeper makes a difference. It doesn't pay much, but it makes a difference.

*



A seagull was strutting around in the tiger grotto the other day, and the big male got him. He was chewing the gull up when suddenly a whole flock of seagulls appeared over the grotto. They stayed over the grotto for more than three hours, screaming and wheeling in large circles above the tiger. He didn't pay any attention to them. He just kept on ripping and chewing until there was nothing left of the seagull but a bunch of feathers in a puddle of blood.

They should have attacked that damn tiger.

**

Spider monkeys. Spider monkeys. Just think of it. Isn't it weird?

**

Listen to the names of these animals: Kinkajou. Lemur. Binturong. Palm civet. Capybara. Coati mundi. Man.

Man. We could have picked a better name for us.

**

Elephants trumpet, right? Why don't mice piccolo?

**

Lemurs. And nudibranchs. Lemurs and nudibranchs. God, what a team! There is nothing — nothing — in this world that could come anywhere near such a combination. Together they would be overwhelming. Some kind of glorious ultimate.

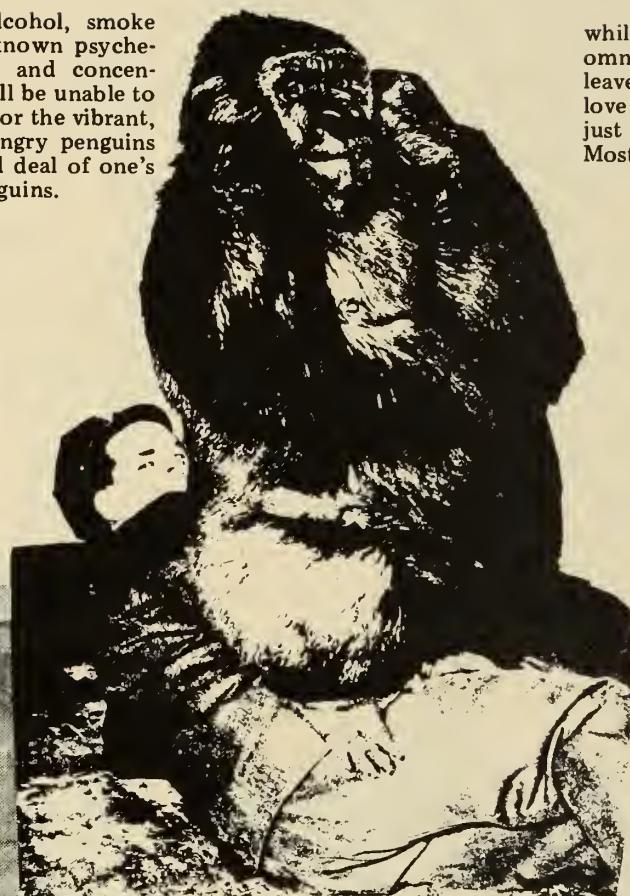
Lemurs and nudibranchs. Yes. Perhaps, somehow, I can bring them together.



**

One may drink alcohol, smoke marijuana, take all the known psychedelic drugs, contemplate and concentrate for infinities, and still be unable to hear the purr of a gorilla or the vibrant, electric monotone of hungry penguins unless one spends a good deal of one's time with gorillas and penguins.

**



Carnivorous beasts prey for meat while herbivores help themselves. And omnivores just expect too much. That leaves only unicorns and leogryphs who love on bee breath. And bees, of course, just love. Besides, they're not mammals. Most of the time.

**

I had to kill a little squirrel monkey today. He was dying of pneumonia, I think. His eyes were swollen shut and a bloody mucus was draining from them. He could barely breathe. He just crouched in a corner, shaking. Every time he would try to move, he would fall over on his side and then lurch up into his crouch again. And all the other monkeys shunned him. It was awful. He could have lasted only another day or two. I felt he should be put out of his misery as quickly as possible. So I told the Director of the Zoo. He told me to hit the monkey on the head with a hammer. I told him I'd rather not do that, but he insisted. So I took a hammer and killed the monkey. But, just before I hit him, as I touched the hammer to his head before swinging it, he reached up and hugged it for a moment.

I think I might have to quit this job. But...I haven't, have I?

**

**

I wake with a scream from a nightmare of ripping and growling. And I continue screaming until I mercifully fall asleep again.

On my bed, the tiger and the lion rip and growl on over my sleeping tissues.

**

One cannot — I repeat: cannot — get high on rhinoceros piss. And even if one could — I mean, c'mon...so what?

**

Snakes and lizards smell with their tongues. Isn't that a gas? I bet if we tried, we could do something just as wonderful.

I'm going to try to taste with my ears.

**



Rain ran down and dripped from the short, stiff mane of the giraffe. The giraffe looked up and up, stretching his neck back into a bow. He blinked his long-lashed eyes as raindrops fell into them. His thick, black tongue slurped out of his mouth and tasted the rain. Then it slurped in again. The giraffe lifted his tail. He defecated. Little hard-packed black balls plip-plopped about his hind hooves. He straightened his neck and then slowly bent it again around his shoulder and stared at the neat pile of balls wet with rain. "I might as well piss on them," he said. And then, "Yes, I might as well piss on them," he said again. And then he did.

**

An ex-cowboy with whom I work told me, while working in a downpour today, that it was raining as hard as a double-cunted cow pissing on a flat rock.

Now that's graphic!

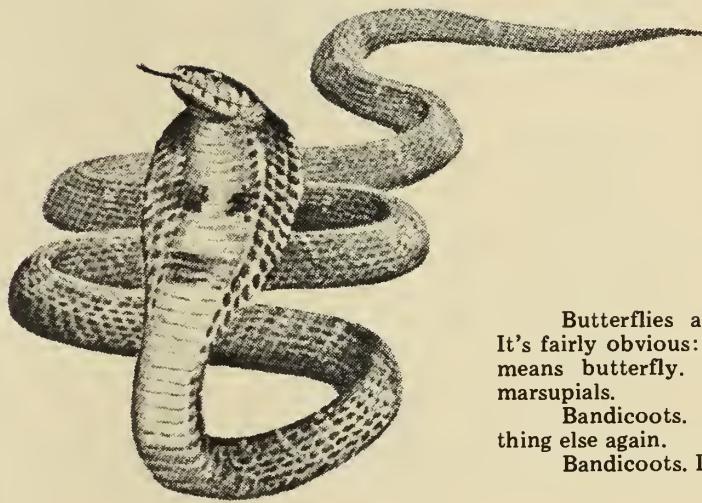
**

There is nothing more disappointing than a fat jaguar.

**

The snow leopard undoubtedly has the most beautiful tail of all the known mammals in this world. With the possible exception of Jean Harlow. When she was alive, of course.

**



Butterflies are really marsupials. It's fairly obvious: in Spanish, mariposa means butterfly. And bandicoots are marsupials.

Bandicoots. Yes. They're something else again.

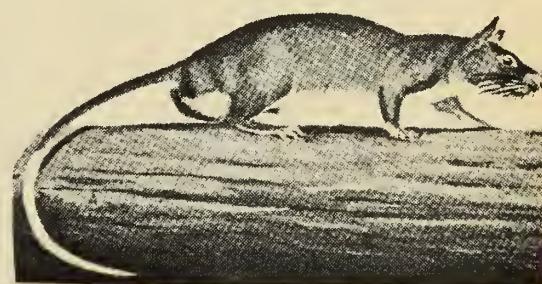
Bandicoots. Isn't that nice?

**

Most rat poisons kill rats by causing them to hemorrhage internally until they are bloated by their own blood.

But then nobody likes rats.

**



Eels is a very good sound for them.

**

THE POETRY OF BOB KAUFMAN



RESULTS OF A LIE DETECTOR TEST

UNHISTORICAL EVENTS

APOLLINAIRE

NEVER KNEW ABOUT ROCK GUT CHARLIE
WHO GAVE FIFTY CENTS TO A POLICEMAN
DRIVING AROUND IN A 1927 NASH

APOLLINAIRE

NEVER MET CINOER BOTTOM BLUE,
FAT SAXOPHONE PLAYER WHO LAUGHED
WHILE PLAYING AND HAD STEEL TEETH

APOLLINAIRE

NEVER HIKEO IN PAPIER MACHE WOODS
AND HAD A SCOUTMASTER WHO WROTE A SONG ABOUT
IVORY SOAP AND HAD A BAPTIST FUNERAL

APOLLINAIRE

NEVER SAILEO WITH RIFF RAFF ROLFE
WHO WAS RICH IN CALIFORNIA, BUT
HAD TO FLEE BECAUSE HE WAS QUEER

APOLLINAIRE

NEVER ORANK WITH LAOY CHOPPY WINE,
PEERLESS FEMALE DRUNK, WHO TALKED TO SHRUBS
AND MAOE CHILOREN SING IN THE STREETS

APOLLINAIRE

NEVER SLEPT ALL NIGHT IN AN ICEHOUSE,
WAITING FOR SEBASTIAN TO RISE FROM THE AMMONIA
TANKS
AND SHOW HIM THE LITTLE UNPAINTED ARROWS.

From the sleeping calendar I have stolen a month
I am afraid to look at it, I don't want to know its name
Clenched in my fist I can feel its frost, its icy face
I cannot face the bewildered summer with a pocketful of snow
I imagine the accusing fingers of children who will never be born
How to shut out the cries of suffering death wishers, awaiting
 the silent doors of winter tombs. Deprived of cherished exits,
I shall never again steal a month . . . or a week or a day or an hour
 or a minute or a second, unless I become desperate again.

KPFA PREVIEWS and HIGHLIGHTS

FOLIO PREVIEWS

This month's magazine section features a short story by Alexander Weiss entitled *Humanations of a Zookeeper*. We also introduce the work of young Debbie Lebeaux, now a student at the University of Michigan.

The poetry of Bob Kaufman has a special significance for persons in the San Francisco area. Mr. Kaufman was referred to recently by Lawrence Ferlinghetti in a letter to the editors of the San Francisco Chronicle. In that letter Ferlinghetti said that Kaufman was akin to Rimbaud in his poetry. He also told readers that Bob Kaufman was languishing in a San Francisco jail on a drug charge and was desperately in need of medical attention. We hope that printing these poems, which are published by City Lights Books in their Pocket Poets Series Number Twenty One, will make Mr. Kaufman's work more familiar to our audience.

Howard Hersh, KPFA's former Music Director, has been appointed the Director of the New Music Ensemble of the San Francisco Conservatory of Music. In that capacity he will present a preview of an upcoming concert of the New Music Ensemble this month. In the FOLIO we give you a picture of one of the compositions to be performed, as well as Mr. Hersh's explanation of the score.

When you read this KPFA will have been "Stereo" for about two weeks. Please let us know how you are receiving our signal. The new stereo programming is not on all day because we have not yet received enough donations to convert our production facilities to stereo. Now just our broadcast facilities are stereo. If you wish to hasten this conversion, please send us a contribution, or ask one or two of your friends to become new subscribers to KPFA. You can earmark your contributions for the stereo conversion of our production facilities.

You can locate the broadcasts which are in stereo by finding the asterisk (*) next to the record number in our concert listings.

The "In the Morning" series has now expanded to two hours. We hope this will give you more time for listening to relaxing talk, music and some news coverage. The concerts now begin at 9 o'clock in the morning and go until eleven. The "Morning Reading" does not begin this month until October 20th at 11 a.m. It will resume at the beginning of November.

A number of new series programs have been initiated, some of which are featured in "Highlights." These include a regular evening play on Wednesdays, a new program of avant-garde jazz and avant-garde 'classical' music on alternate Tuesdays: "Inside on the Outside" and "Source".

B.B. 1898-1956

As dramatist, as poet, as revolutionary, Bertolt Brecht lives beyond his own time and country. This month KPFA presents a number of Brecht works, including the seldom-heard Brecht-Weill opera MAHAGONNY, to be performed in New York this fall. It will be broadcast October 1 at 8:00 p.m. Other programs scheduled are:

October 2 Songs and Poems of
Bertolt Brecht
October 5 Brecht on Brecht
October 10 Theatre for Social Change

October 17 Brecht's Epic Theatre
October 22 Two Plays by Brecht
October 24 The Relevance of
Bertolt Brecht



HIGHLIGHTS is our way of letting you know what is of special interest in this month's programming so you may plan your listening time. Refer to daily listings for complete information.

NONCOMMERCIAL DYLAN NONSTOP

Warren Van Orden plays unreleased music of Bob Dylan, including the Talking John Birch Society Blues.
October 2 at 10 p.m.

OAKLAND SYMPHONY ORCHESTRA

Final broadcasts of the 1968-69 season. Recorded in stereo by KPFA.
October 3 and October 7 at 8 p.m.

THE NEXT TIME YOU DON'T BUY GRAPES

From an all-day workshop at U. C. Berkeley in July of 1969 (three hours).
October 4 at 12:30 p.m.

KRISHNAMURTI AT STANFORD

A series of four talks given at Stanford University in 1969 by the famed Indian teacher and philosopher, recorded by KPFA.
Sunday afternoons

Phil Elwood is back with
ELWOOD'S ARCHIVES
Wednesdays at 8 p.m.
and a new program
JAZZ, BLUES AND PHIL ELWOOD
every Sunday at 11 a.m.

OPERA HOUSE

KPFA continues its presentation of little-heard operas at a new time. This month we present:

October 5 BOHEME (Leoncavallo)
October 12 LORELEY (Catalani)
October 19 LOVE FOR 3 ORANGES
(Prokofiev)
October 26 IL DUCA D'ALBA
(Donizetti)

PEACE AND FREEDOM

MINI-SCHOOL
Six more in a continuing series.
Most Monday and Friday evenings

FRANK LLOYD WRIGHT RETROSPECTIVE

By popular request, a rebroadcast of the series of six programs on the distinguished architect. Prepared by Bruce Radde.

Tuesdays and Thursdays at 7 p.m.

U. C. NOON CONCERTS

This month KPFA resumes its live broadcasting of the noon concerts from U. C. Berkeley.

Wednesdays at 12:10 (beginning
October 8)

ON STAGE

KPFA brings you plays every Wednesday night at 8:30 (beginning October 8). This month we present

October 8 Euripides' THE BACCHAE
October 15 Chekhov's THREE
SISTERS
October 22 Brecht's A MAN'S A MAN
THE EXCEPTION AND
THE RULE
October 29 Miller's VIEW FROM THE
BRIDGE

S. F. CONSERVATORY OF MUSIC

Heard in live broadcasts Thursdays
October 9 and 30 at noon.

A BEATLES RETROSPECTIVE

1961-1968
in six parts:
October 10-13, October 17-18 at 8 p.m.

FILLMORE WEST

Warren Van Orden with a new late-night series.

Alternate Thursdays at 11:30 p.m.
beginning October 16

PEGGY and MILTON SALKIND
PLAY LIVE PIANO MUSIC FOR
FOUR HANDS
October 27 at 8:30 p.m.

MARYANN POLLAR PRODUCTIONS

presents

Nina Simone

Tuesday, October 14

Benefit for KPFA

8 p.m.

Freeborn Hall
U.C., Davis

2.50, 3.50, 4.50 general
2.00, 3.00, 3.75 students

Tickets at
Memorial Union
Box Office
Freeborn Hall
752-1915 (Davis)

**OTHER BAY AREA
NON-BENEFIT
CONCERT APPEARANCES**

OCTOBER 17
San Jose Civic Auditorium

OCTOBER 18
Berkeley Community Theater

call 836-0564
for information



WEDNESDAY

OCTOBER 1

7:00
IN THE MORNING

9:00
MORNING CONCERT

Bach: French Suite No. 1
Walcha, harpsichord
*Mace 9072 (14)

Debussy: *La Mer*
Ansermet, Orch. de la

Suisse Romande

*London CS 6437 (23)

Nielsen: Clarinet Concerto
Erikson, clarinet; Woldike,
Danish Radio Orch.

London LL 1124

Bach: French Suite No. 2
Walcha, harpsichord

*Mace 9072 (13)

Nielsen: Flute Concerto
Jespersen, flute; Jensen,
Danish Radio Orch.

London LL 1124

Bach: French Suite No. 3

Walcha, harpsichord
*Mace 9072 (16)

11:00
CRUCIAL EXPERIMENTS
IN THE HISTORY OF
SCIENCE

A talk by physics professor
Gerald Holton. (Midway)

12:00
ANTIPHONAL MUSIC
FROM THE
VENETIAN SCHOOL

A 1964 concert from Hertz Hall, U.C. Berkeley, to inaugurate their echo organ. The concert includes works by Monteverdi, Gabrieli and Hassler. Lawrence Moe plays organ and Edward Lawton conducts the University chorus.

1:30
SOME FACTS ABOUT
SOCIAL SECURITY

Berkeley District manager for the Social Security Administration discusses that important federal program.

2:15
BALLAD FOR A
WANTON BOY

An award winning play about the lynch-mob brutality of a southern town.

3:00
NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00
Japanese Press,
Richard Locke
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Ben Seaver

7:00
OPEN HOUR

8:00
RUSSIAN FOLK MUSIC
Lawrence Jackson presents.

8:30
THE RISE AND FALL
OF THE CITY OF
MAHAGONNY

Lotte Lenya stars as Jenny in this German-language recording of the little-heard Brecht-Weill production.
Other members of the cast:
Gisela Litz: Mrs. Begbick
Horst Gunter: Trinity Moses
Georg Mund: Pennybank Bill
Fritz Gollnitz: Jake and Toby
Sigmund Roth: Alaska-Wolf

Joe

Peter Markwort: Fatty the
Bookkeeper
Heinz Sauerbaum: Jimmy
Mahoney
Richard Munch: Speaker
North German Radio Chorus:
Max Thurn, conductor; Orchestra & Chorus: Wilhelm
Bruckner-Ruggeberg, conductor. Columbia K3L 243.

11:30
THE WALLACE BERRY
SHOW

THURSDAY

7:00
IN THE MORNING

9:00
MORNING CONCERT

Dvorak: Double-Bass
Quintet in G
Grodner, double-bass
Berkshire Quartet
*Vox SVBX 551

Satie: New Cold Cuts;
Effrontery; Peasant Despair;
Empty Dream; Deepness;
Canine Prelude
Crochet, piano
*Phillips 900-179

Bartok: Piano Sonata (1926)
Kalickestein, piano
*Cardinal 10048 (25)

Mozart: Symphony No. 29
in A, K. 201

Davis, London Symph.
*Phillips 900-133

Prokofiev: Sonata No. 9 in C,
Op. 103
*Cardinal 10048 (25)

11:00
THE ASIAN SHORE

Part I of a two-part story by American author Thomas M. Disch. A horror-fantasy twist on Henry James and the confrontation between the old world and the new. (WBAI)
(Part II Oct. 3, 11 a.m.)

12:00
DWIGHT PELTZER,
PIANIST

A 1964 New Artist series concert from U. C. Berkeley.
Martirano: Cocktail Music for Piano

Webern: Variations for Piano
Erickson: Toccata "Ramus"

Berg: Sonata, Op. 1

Rush: Hexahedron for Piano

Ives: Three Page Sonata

1:30
THE BRIDGE OF
HAR-MO-NEE

Ken Eisler's satiric fable-play dealing with paternalism in civil rights.

2:30
MY WORD
A delightful BBC word game.

3:00
AFTERNOON CONCERT
Ravel, Liszt, Scarlatti: Piano
Works

Performed by Dinu Lipatti
Columbia ML 2216 (18)

Haydn: Symphony No. 26
in D, Lamentazione
Heiller, Vienna Chamber
Orch.

Haydn Society 1019 (15)

OCTOBER 2

Hindemith: Sonata for Viola
Unaccompanied, Op. 25,
No. 1

Harold Coletta, viola
*Mace 9075 (15)

Chausson: Concerto for
Violin, Piano and String
Quartet, Op. 21

Corigliano, violin; Votapek,
piano; Intl. Soloists Quartet
*Mace 9074 (39)

Dvorak: Czech Suite, Op. 39
Waldman, Musica Aeterna
Orch.
Decca DL 10137 (23)

WHAT'S HAPPENING

5:00
Review of the British
Weeklies
Music Review,
Charles Amirkhanian
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Peter Franck

7:00
OPEN HOUR

8:00
SONGS AND POEMS OF
BERTOLT BRECHT

Songs and poems by this month's featured author as performed by Eric Bentley. The album is entitled "Bentley on Brecht." Folkways FH 5434

9:00
WOMEN AND THE LAW —
THE UNFINISHED
REVOLUTION

Leo Kanowitz, author of the book of the above title, talks with KPFA's Carol Amyx, long active in the women's liberation movement.

10:00
NON-COMMERCIAL
DYLAN

Works composed and often sung by Bob Dylan. These have never been released commercially. The program's producer, Warren Van Orden, asks that listeners who have similar Dylan material contact him before the program. Maybe your unreleased Dylan will be heard on KPFA.

FRIDAY

OCTOBER 3

7:00
IN THE MORNING

9:00
MORNING CONCERT
Beethoven: Symphony No. 5
Transcribed for Piano by
Liszt
Gould, piano
*Columbia MS 7095 (39)
Foss: Phorion
Bernstein, N. Y. Phil.
Columbia ML 6452 (10)
Haydn: Symphony No. 55,
Schoolmaster
Benzi, Lamoureux Orch.
Mercury 50414 (21)
Harrison: Symphony on G
Samuel, Royal Phil.
*CRI 236 (40)

11:00
THE ASIAN SHORE
Part II of the story by
Thomas M. Disch, read by the
author. (WBAI)

11:45
A CONCERT PERFORMED
BY BERNHARD
ABRAMOWITSCH
Recorded in 1966 in Hertz
Hall, U. C. Berkeley.
Haydn: Sonata No. 35 in C
Sonata No. 44 in g
Sonata No. 50 in C
Beethoven: 33 Variations on a
Theme by Diabelli, Op. 120

1:30
THE CALLERS
David Kranes' play about a
young man with a compulsion
for calling strangers and sub-
jecting them to factual inqui-
sitions.

2:15
BOOK REVIEW

3:00
NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00
Military Monitor
Report to the Listener,
Al Silbowitz
Where It's At,
Jan Hermes

6:00
KPFA NEWS
Commentary,
Henry Anderson

7:00
OPEN HOUR

8:00
OAKLAND SYMPHONY

Corelli: Concerto Grosso in F
Op. 6, No. 6
Lutoslawski: Jeux Venitiens
Paganini: Violin Concerto
No. 1 in D, Op. 6
Mendelssohn: Symphony
No. 4 in A, Op. 90 Italian
Teiko Machashi, violin;
Gerhard Samuel, Oakland
Symphony Orchestra
*(April 1969)

10:00
PEACE AND FREEDOM
MINI SCHOOL

James O'Connor, professor of
economics at San Jose State,
speaks about Neo-Capitalism.

11:00
THE SURPLUS PROPHETS
Steve Weissman, Todd Gitlin,
James O'Connor, Terry Cannon,
Martin Nicolaus and
guests.

SATURDAY

8:00
PLANET BALLUNAR
Good things for the youngest
set.

10:00
CHILDREN'S
BOOK SAMPLER
Ellyn Beaty

10:15
MORNING CONCERT
Schnabel: 7 Piano Pieces;
Reverie
H. Schnabel, piano
SPA 13 (18)
Schnabel: Piece in 7
Movements
Dika Newlin, piano
SPA 13 (24)

11:00
MARCHING TO GLORY
Charles Chilton produced this
BBC program — a musical
account of the founding of
the Salvation Army.

12:00
BOOKS
Kenneth Rexroth

12:30
THE NEXT TIME YOU
DON'T BUY GRAPES
An all day workshop on farm
labor legislation held at the
University of California New-
man Center in Berkeley on
July 12, 1969. Produced by
KPFA's Bernice Rollin.

3:30
THIN AIR
Recent developments in the
arts and conversation with
visiting artists.

4:30
MANY DIFFERENT
THINGS
John FitzGibbon, Herb Kohl
and a variety of friends.

5:30
FRENCH NEWS ANALYSIS
Prepared and read in French
by Pierre Idiart, editor of the
weekly newspaper *Le Califor-
nien*.

6:00
KPFA NEWS

6:15
THE MUSE OF
PARKER STREET
Malvina Reynolds with foot-
notes on the news.

OCTOBER 4

6:30
STANFORD FESTIVAL OF
CONTEMPORARY MUSIC
A 1967 concert of chamber
works.

Smith: Symphony No. 1 for
Small Orchestra (1951)
Messiaen: Trois Melodies
(1930)

Dallapiccola: Quattro Lirichi
di Antonio Machado (1948)
Milhaud: Trois Psaumes de
David (1954)

Berg: Chamber Concerto for
Piano, Violin and 13 Wind
Instruments (1925)

Sandor Szalgo, Stanford
Chamber Orchestra; Joyce Fir-
stenberger, soprano; Kenneth
Ziegenfuss, piano; Anthony
Antolini, Roger Wilhelm,
tenors; Harold Schmidt, Stan-
ford Chorale.

7:45
A CHANCE SESSION
The WBAI Word Players read-
ing random selections from
books and bits and pieces
about chance, prophecy and
revelation; a reading from the
I Ching and silence. A 1200
foot tape of numbers is
stopped and started by direc-
tion but no one knows what
number will come up next.
The tape determines who will
read and what will be read.
(WBAI)

8:45
BAY AREA CONFERENCE
ON SOCIAL
RESPONSIBILITY IN
SCIENCE
Prominent scientists discuss
the effects of defoliation in
South Vietnam, radical solu-
tions to ecological problems,
and the effects of malnutri-
tion on expectant mothers.
Much of the discussion relates
to immediate problems of the
Bay Area.

10:45
MUSIC IN AMERICA
Chris Strachwitz

12:00
ALL-NIGHT JAZZ
Dan McClosky

SUNDAY**OCTOBER 5****8:00
NEW RECORDINGS
FROM EUROPE**

Bennett Tarshish presents a sampling of classical music unavailable in the U. S.

**10:30
FILM REVIEW**

Margot Skinner

**11:00
JAZZ, BLUES AND
PHIL ELWOOD****1:00
VIEWS AND REVIEWS**

Eleanor Sully

**2:00
KRISHNAMURTI
AT STANFORD**

In this first of a series of four talks, the noted Indian philosopher and teacher discusses the division man creates between himself and others. You can purchase a record of Krishnamurti speaking on another occasion in Berkeley from KPFA. (The second, third and fourth talks in the Stanford series will be broadcast on the next three Sundays in October.)

**3:30
LA BOHEME**

Leoncavallo

A rare stereophonic recording of this work. Performance is by the RAI Milano Orchestra and Chorus. Singers include Loforese, Mazzini, Lidonni, Tadeo, Scrigna, and Brunelli.

**6:00
KPFA NEWS****6:15
WHERE HAVE ALL
THE CUCKOOS GONE?**

The late Aldous Huxley leads a discussion of the ecological effects of technology. This is a witty, urbane lament that the loss of the birds and the bees may be the tragic price we are paying for man's conquest of nature. (CSDI)

**7:00
MUSIC OF THE
ITALIAN MASTERS**
Malipiero Festival No. 4
Paganini: Two Caprices for
Violin: No. 14, E flat;
No. 19, E flat
Salvatore Accardo, violin
Malipiero: Magister Josephus
A. Beltrami, soprano;
F. Cossotto, contralto;
L. Alva, tenor; R. Panerai,
baritone; Sanzogno, Orch.
Sinfonica di Milano
Valentini: Concerto for Oboe
and Orchestra in C
Alfred Hertel, oboe; Seipen-
busch, Tonkunstler Orch.
Malipiero: Dialoghi fra Due
Pianoforti
Gorini and Lorenzi, piano
Verdi: Tre Romanza da
Camera: Lo Spazzacamino,
Il Mistero, Brindisi
Teodoro Revetta, baritone;
Remo Gelmini, piano

**8:00
ILL MET BY MOONLIGHT**
Milton Mayer reading his ar-
ticle from Progressive Maga-
zine, published in September
1969.

**8:30
BRECHT ON BRECHT**
An anthology in theatric
terms of songs, poems, letters
and essays by Bertolt Brecht,
translated and arranged by
George Tabori. The Cheryl
Crawford production with
Lotte Lenya, Dane Clark,
Viveca Lindfors and Anne
Jackson. Columbia 02L278

**10:00
THE CHURL SHOW**
Bob Simmons

**12:00
LIVE MUSIC**
Marc and Leon

MONDAY**7:00
IN THE MORNING**

**9:00
MORNING CONCERT**
Rodrigo: Fantasia Para Un
Gentilhombre
Williams, guitar; Groves,
English Chamber Orch.
*Columbia MS 7063 (22)
Kodaly: Sonata for Cello and
Piano, Op. 4
Shapiro, cello; Wild, piano
*Nonesuch H71155 (17)
R. Strauss: Don Juan, Op. 20
Bernstein, N. Y. Phil.
Columbia ML 6222 (17)
Rachmaninoff: Sonata in c
for Piano and Cello, Op. 19
Shapiro, cello; Wild, piano
*Nonesuch H71155 (33)
Stephen Dodgson: Concerto
for Guitar and Chamber
Orchestra
Williams, guitar; Groves,
English Chamber Orch.
*Columbia MS 7063 (19)

**11:00
MUSIC FROM THE
UNIVERSITY OF
CALIFORNIA**

Beethoven: Overture to
Coriolan, Op. 62
David Chaitkin: Music for
Orchestra, first movement
John Pemberton: Piece for
Orchestra
John Thomas: 1963
Peter Winkler: Four Excerpts
for Orchestra
Beethoven: Piano Concerto
No. 2 in B flat, Op. 19
Barbara Strunk, piano
Beethoven: Symphony No. 4
in B flat, Op. 60
Michael Senturia, Univ.
Symph. Orch. (1964)

**1:00
THEREFORE
CHOOSE LIFE**
Dr. George Wald, Harvard pro-
fessor and Nobel Laureate for
1967 in physiology and medi-
cine, speaking at Grace Cath-
edral, San Francisco, May 16,
1969. Bishop C. Kilmer
Myers gives the welcoming
address to the audience. Dr.
Owen Chamberlain, Nobel
Laureate in physics, and U.C.
professor, introduces Dr.
Wald. The meeting was spon-
sored by KPFA and 22 other
Bay Area organizations. Re-
broadcast by popular request.

**2:15
HUW EVANS
OF NEW GUINEA**

KPFA's New Guinea corre-
spondent, Huw Evans, who
has contributed a series of de-
lightful local color programs
for KPFA, drops in to chat
with Jan Hermes.

**3:00
NEW RELEASES CONCERT****WHAT'S HAPPENING**

**5:00
JUDICIAL REVIEW**
Where It's At,
Jan Hermes
Washington Report

**6:00
KPFA NEWS**
Commentary,
Henry Ramsey

**7:00
SOVIET PRESS AND PERIODICALS**
William Mandel

**7:15
OPEN HOUR**

**8:00
OAKLAND SYMPHONY**
Gustav Mahler: Symphony
No. 3 in d (1895)
Donna Petersen, mezzo-
soprano; Madi Bacon, San
Francisco Boys' Chorus;
Joseph Liebling, The Wo-
men's Voices of the Oakland
Symphony Chorus; Gerhard
Samuel, Oakland Symphony
Orchestra
*Final concert 1968-69

**10:00
PEACE AND FREEDOM
MINI SCHOOL**
James Vann, vice chairman of
the Peace and Freedom Party
talks about the issues facing
the party.

**11:00
WORDS**
A program of new poetry and
word art produced by Clark
Coolidge.

**12:00
CAPRICORN'S COLLISION**
An evening at the Opera; this
evening General Jingles pre-
sents Robert Moran's "Let's
Build a Nut House" in its
radio premiere.

OCTOBER 6

TUESDAY

OCTOBER 7

WEDNESDAY

OCTOBER 8

7:00
IN THE MORNING

9:00
THE ART OF THE
53-MINUTE
PERFORMANCE
Bruckner: Symphony No. 3
in D (rev. 1889)
Adler, Vienna Phil.
SPA 30-31 (53)
Elgar: Symphony No. 1 in
A flat (1908)
Barbirolli, Phil. Orch.
*Seraphim S60068 (53)

11:00
MUSIC FROM THE
UNIVERSITY OF
CALIFORNIA
Schumann: Overture to
Manfred
Alden Jenks: Expedition
Howard Williams: Poems for
Tenor and Orchestra
Prokofiev: Piano Concerto
No. 3, Op. 26
Katherine Teves, piano
Michael Senturia, Univ.
Symphony Orch.

12:30
MEDICAL RADIO
CONFERENCE

1:30
THE SANTA BARBARA
SINGERS
Okeghem: Agnus Dei
BaudeCordier: Canon
Josquin des Pres:
Deploration sur la mort
d'Okeghem
Janequin: Chant des oiseaux
Verdi: Ave Maria
Billings: Jargon; Modern
Music
Kayser: Messa III (1960)
Eben: Cantata, A Magic Spell
to Bewitch the Beloved
Hindemith: Six Chansons
(Rainer Maria Rilke)

2:30
MY WORD

3:00
AFTERNOON CONCERT
Caamano: Magnificat, Op. 20
Whitney, Louisville Orch.
Louisville LOU 563 (19)
Haydn: Sonata No. 45 in
E flat
Pleasants, piano
Haydn Society 3033 (14)
Erickson: String Quartet
KPFA Tape (21)
Pekiel: Missa Pulcherrima
Kajdasz, Wroclaw Radio
Mixed Choir
Polskie-Nagraria XL-0188
(28)

Blacher: Orchestral Variations
on a Theme of Paganini,
Op. 26
Fricsay, RIAS Symph. Orch.
Decca DL 9769 (14)
Krenek: Eleven Trans-
parencies (1955)
Whitney, Louisville Orch.
Louisville LOU 563 (17)

WHAT'S HAPPENING

5:00
Ecology and Politics,
Keith Murray
Drama and Literature
Review,
Eleanor Sully
Chinese Press Review,
Jeanette Hermes
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
David Bortin

7:00
OPEN HOUR

8:00
TWO NEW RELEASES
FROM CANDIDE AND
COLUMBIA RECORDS
Bruckner: Quintet for Strings
*Candide CE 31014
Takemitsu: The Dorian
Horizon, for 17 Strings
*Columbia MS 7281

9:00
FRANK LLOYD WRIGHT:
THE ARCHITECT
IN PERSPECTIVE
Conversations with Wright's
family and Buckminster
Fuller. Produced by Bruce
Radde.

10:15
THE INNER WORLD
Conversations with prison
convicts on their radio pro-
gram, The Inner World.
(WBAI)

11:00
SOURCE
Produced by Larry Austin,
Stan Lunetta and Arthur
Woodbury, editors of the
avant garde music periodical,
Source Magazine. A new series
on KPFA. Look for it same
time on alternate Tuesdays.

7:00
IN THE MORNING

9:00
MUSIC FROM COMPOSERS
RECORDINGS
INCORPORATED
Josten: Concerto Sacro I-II
(1925)
Stokowski, Amer. Symph.
Orch.
*CRI SD 200 (35)

Rorem: Poems of Love and
the Rain (1962-63)
Sarfaty, mezzo-soprano;
Rorem, piano
CRI 202 (26)

Druckman: Dark Upon the
Harp (1961-62)
de Gaetani, mezzo-soprano;
New York Brass Quintet;
Carlyss and Ayers, per-
cussion
CRI 167 (22)

Bassett: Variations for
Orchestra (1962-63)
Sternberg, Radio Zurich
Orch.
*CRI SD 203

11:00
FEINSTEIN AND
ARTIE SHAW

The bandleader of the '30's
has become the foreign film
importer of the '60's as well
as a Broadway producer.

12:00
NOON CONCERT FROM
U. C. BERKELEY
Organ concert with Mark
Lawdon performing works by
Bach and Hindemith. Broad-
cast live by KPFA.

1:00
THE TURNING WORLD
A BBC anthology with com-
mentary by Patric Dickinson.

1:30
THE CASE OF THE
AMERICAN INDIAN
First, an interview with Buffy
Sainte-Marie and then an inter-
view with Laneda Means,
an American Indian girl active
in the Third World Strike at
U. C. Berkeley.

3:00
NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00
Caveat Emptor
German Press Review,
Harold Reynolds
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Steve Murdock

7:00
OPEN HOUR

8:00
ELWOOD'S ARCHIVES
Guitarist Django Reinhardt

8:30
THE BACCHAE
Euripides
BBC World Theater produc-
tion by Charles Lefeaux. Mu-
sic composed and conducted
by Christopher Whelen.

10:30
PIANO MUSIC OF
TCHAIKOVSKY
Produced by Lawrence Jack-
son.

11:30
THE WALLACE BERRY
SHOW

THURSDAY**OCTOBER 9**7:00
IN THE MORNING9:00
MORNING CONCERT
Mozart: Quartet in d, K. 421
Yale Quartet
*Cardinal 10019 (27)
Satie: Parade; The Adventures
of Mercury
Abravanel, Utah Symph.
Orch.
*Cardinal 10037-8 (25)
Imbrie: Quartet No. 3 (1957)
Walden Quartet
Contemporary 7022 (21)
Tchaikovsky: Violin Concerto
in D, Op. 35
Oistrakh, violin;
Konwitschny, Saxon State
Orch.
*Heliodor HS 25071 (35)11:00
RAT'S ALLEYPlaywright Susan Yankowitz
lets us eavesdrop in a multi-
storied apartment. A number
of lonely men live there with
their memories. They commu-
nicate with each other only
sporadically. The "inmates"
range from a young black
heroin addict to a septu-
agenarian Irishman. Narration
by Old Bones, the spirit of
the rotting building.12:00
SAN FRANCISCO
CONSERVATORY
NOON RECITALA live broadcast from the
campus of the San Francisco
Conservatory of Music.1:15
THE NEW CRISIS IN
ACADEMIC FREEDOM:
DISRUPTION AND
DESTRUCTION OF THE
UNIVERSITY
Henry Steele Commager.
(May, 1969)2:30
MY WORD3:00
AFTERNOON CONCERT
Badings: Symphony No. 7
"Louisville"
Whitney, Louisville Orch.
Louisville LOU 566 (22)
Haydn: Symphony No. 80
in d
Scherchen, Vienna Symph.
Westminster XWN 18614 (7)
Ben Weber: Prelude and
Passacaglia, Op. 42
Whitney, Louisville Orch.
Louisville LOU 566 (11)
Barber: Concerto for Violin
and Orchestra, Op. 14
Stavonhage, violin; Strick-
land, Imperial Phil. of Japan
CRI 137 (23)
Rochberg: String Quartet
No. 2 with Soprano (1961)
Hersanyi, soprano; Phila-
delphia Quartet
CRI 164 (28)

WHAT'S HAPPENING

5:00
Review of the
British Weeklies
Music Review,
Charles Amirkhanian
Where It's At,
Jan Hermes
Washington Report6:00
KPFA NEWS
Commentary,
Hal or Anne Draper7:00
OPEN HOUR8:00
THE FIGHT GAME
A radio ballad on boxing.
(BBC)9:00
FRANK LLOYD WRIGHT:
THE IMPERIAL HOTEL
TRIUMPH AND TRAGEDY
A discussion with Cary James,
author of a book on Wright's
Imperial Hotel. Produced by
Bruce Radde.10:00
OPERA REVIEW10:30
THE JURA-PARIS ROAD
Charles Shere**FRIDAY**7:00
IN THE MORNING9:00
PROKOFIEV WITH CHOPIN
Chopin: Waltzes
Cortot, piano
Angel COLH 32 (43)
Prokofiev: Symphony No. 6
in e flat, Op. 111
Rozhdestvensky, Moscow
Radio Orch.
*Angel SR 40046 (39)
Prokofiev: Symphony No. 7
in c sharp, Op. 131
Rozhdestvensky, conductor
*Angel SR 40061 (31)11:00
THE OPEN BOATStephen Crane's famous story
dramatized for radio by Ian
Rodger. Music composed by
John Buckland, production
by John Gibson. (BBC)12:00
ISRAEL AMONG THE
NATIONSDr. A. Roy Eckhard, noted
authority on religion speaking
at the New School for Social
Research. (1969) (WBAI)12:45
A CHORAL CONCERTVittoria: Motet
De Prez: Missa Beata Virgine
Milhaud: Six Sonnets
Brahms: Zigeunerlieder
Op. 103
Berkeley Chamber Singers,
Tikey Zes, conductor
May, 19622:15
BOOK REVIEW2:30
THE GHETTO AND THE
WHITE SOCIAL WORKER
Walter Walker, of the School
of Social Service Administration,
U. of Chicago, Joyce
Carter of the Woodlawn Or-
ganization and Joseph Kesten-
baum, caseworker for the
Family Service Center in Chi-
cago discuss ghetto problems.
(U. of Chicago)3:00
NEW RELEASES CONCERT**OCTOBER 10**

WHAT'S HAPPENING

5:00
Science and Engineering
Report,
Marve Hyman
Where It's At,
Jan Hermes6:00
KPFA NEWS
Commentary,
Dick Meister7:00
OPEN HOUR8:00
THE BEATLESA series of programs pro-
duced by Paul Bady on the
pre-Apple Beatles. This pro-
gram presents Lennon-Mc-
Cartney compositions from
1962 to 1964.9:15
BERTOLT BRECHT:
THEATER FOR SOCIAL
CHANGETechniques of acting taught
at the Berliner Ensemble are
discussed at the University
of Chicago.9:45
PEACE AND FREEDOM
MINI SCHOOLA talk by noted Marxist eco-
nomist Ernest Mandel. The
talk is entitled The Dynamics
of World Revolution. Mr.
Mandel is introduced by
Richard Lichtenman, U.C. Ber-
keley professor of philosophy.11:00
THE SURPLUS PROPHETS
Steve Weissman, Todd Gitlin,
James O'Connor, Terry Can-
non, Martin Nicolaus, and
guests.

SATURDAY**OCTOBER 11****SUNDAY****OCTOBER 12**

8:00
PLANET BALLUNAR

10:00
CHILDREN'S BOOK SAMPLER
Ellyn Beaty

10:15
MUSIC FROM HOLLAND
Schubert: Overture in C
Henk Badings: Symphony No. 10
Sibelius: Symphony No. 5 in E flat
Haitink, Amsterdam Concertgebouw Orch.
Radio Netherland

11:15
WHO'S SUPPORTING GREECE?
Constantine Hadjidimoulas, legal adviser to the American Embassy in Athens from 1961 to 1965 talks about U. S. investments in Greece and American policies toward the Greek government.

12:00
BOOKS
Kenneth Rexroth

12:30
NEW MUSIC FOR THE PIANO
Robert Helps performs short pieces by 24 living American composers.

2:00
AN AFTERNOON WITH TOMMY SMOTHERS
The former CBS star speaking at the Commonwealth Club in San Francisco on Friday, August 22, 1969. This was broadcast live over KPFA. Followed by an exclusive interview with Tommy Smothers done in his hotel room. Interviewer is Alan Farley, KPFA's Operations Director.

3:30
THIN AIR
Recent developments in the arts and conversations with visiting artists.

4:30
MANY DIFFERENT THINGS
Herb Kohl, John FitzGibbon and a variety of friends.

5:30
FRENCH NEWS ANALYSIS
Prepared and read in the French language by Pierre Idiart, editor of the weekly newspaper *Le Californien*.

6:00
KPFA NEWS

6:15
THE MUSE OF PARKER STREET
Malvina Reynolds with footnotes on the news.

6:30
TWO TOP SOVIET DOCTORS

William Mandel interviews Viktor V. Golovteyev, Chief of the Planning and Financial Administration of the USSR Ministry of Health in Moscow, and Vlail P. Kaznacheyev, Rector of the Novosibirsk Medical Institute. The interpreter is M. I. Bruk, editor-in-chief of the editorial board for English-speaking countries of the Novosti press agency.

8:00
THE BEATLES

Motion pictures and television films 1964-67 including music from *A Hard Day's Night*, *Help!*, and *Magical Mystery Tour*. Produced by Paul Bady.

9:00
POEMS BY DENEEN PECKINPAH
Read by the poet.

9:45
THE UNDERGROUND SEX PRESS

Is it art, politics or filth? A variety of opinions from the editors of *Screw*, *New York Review of Sex*, *Pleasure* and their enemies, representing the forces of clean literature. Produced by Bill Schechner. (WBAI)

10:45
...WE RUN FROM THE DAY TO A STRANGE NIGHT OF STONE

Warren Van Orden presents a program of music by Ray Charles.

12:00
ALL-NIGHT JAZZ
Dan McClosky

8:00
NEW RECORDINGS FROM EUROPE

Bennett Tarshish presents a sampling of classical music unavailable in the U. S.

10:30
REMINISCENCES OF A REBEL
Ben Legere continues his radio autobiography.

11:00
JAZZ, BLUES AND PHIL ELWOOD

1:00
VIEWS AND REVIEWS
Eleanor Sully

2:00
KRISHNAMURTI AT STANFORD

The second in this series. Krishnamurti discusses various forms of human relationships on the basis that "Fear prevents all thought...destroys all relationships." (Feb. 12, 1969)

3:30
LORELEY

Catalani's little-known three-act opera performed by RAI Milano Orchestra and Chorus conducted by Simonetto with a cast including Colella, Rina Gigli, Neate, de Cavalieri, and Guelfi.

6:00
KPFA NEWS

6:15
THE MUSEUM OF MAN
A radio drama written for the BBC by Maggie Ross.

7:15
WHAT'S THE PANIC?
Dr. Paul Erlich, author of *The Population Bomb* and Stanford professor, talks about pollution and birth control at a Human Ecology Symposium. The program was recorded at Fullerton Junior College on April 18, 1969.

8:00
THE BEATLES
Part III of this Retrospective features more Lennon-McCartney compositions — this time for the period 1964-65. Produced by Paul Bady.

MONDAY

OCTOBER 13

TUESDAY

OCTOBER 14

7:00
IN THE MORNING

9:00
MUSIC FROM THE
CANADIAN
BROADCASTING
SYSTEM
Turner: Diversities
Brown, piano; Polson, violin;
Zukerman, bassoon
*CBC transcription 239 (16)
Milhaud: Suite for Violin,
Clarinet and Piano
Polson, violin; deKant,
clarinet; Brown, piano
*CBC transcription 239 (11)
Freeman: Fantasy and
Allegro (1962)
Neel, Hart House Orch.
*CBC transcription 238 (12)
Pentland: Fantasy (1963);
Shadows; Toccata; 3 Duets
after Klee
Pentland and Rogers, piano,
four hands
*CBC transcription 242 (26)
Pentland: Trio for Violin,
Cello and Piano (1963)
Pentland, piano; Polson,
violin; Hunter, cello
*CBC transcription 242 (16)
Surdin: Concerto for
Accordion and Strings
Marcerollo, accordion; Neel,
Hart House Orch.
*CBC transcription 238 (17)
Archer: Trio No. 2 for
Violin, Cello and Piano
(1958)
Halifax Trio
*CBC transcription 241 (14)

11:00
A DYLAN THOMAS
RETROSPECTIVE
Dylan Thomas as a Youth:
A documentary with inter-
views of Dylan's childhood
friends; readings by Dylan
Thomas. Followed by
Under Milkwood
An all-Welsh cast, headed by
Richard Burton, presents the
haunting "voice drama" by
Dylan Thomas.

3:00
NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00
Confrontation Washington
Where It's At,
Jan Hermes
Washington Report
6:00
KPFA NEWS
Commentary,
Lewis Sherman
7:00
OPEN HOUR

8:00
THE BEATLES

On the fourth program in this
series produced by Paul Bady,
we hear non-Beatles composi-
tions sung by the Beatles.
These songs are from 1963 to
1965.

9:30
PEACE AND FREEDOM
MINI SCHOOL

Tom Hayden, writer, lecturer,
and leading spokesman of the
New Left, led this discussion
under the title "Radicalism in
America Today — Building a
Party/Movement of the Left."

11:00
WORDS

A program of new poetry and
word art produced by Clark
Coolidge.

12:00
TIEDWINDLE
Donald Anthony

7:00
IN THE MORNING

9:00
MUSIC FROM THE
CANADIAN
BROADCASTING
SYSTEM
Papineau-Couture: Suite for
Piano
Morel: Etude de Sonorities
No. 1 and 2
Hetu: Variations for Piano
Somers: Sonata No. 3 for
Piano
Andre Savoie, piano
*CBC transcription 251 (47)
Handel, Purcell, Mahler,
Duparc, Paladilhe, Debussy,
and Fleming

Maureen Forrester, con-
tralto; Newmark, piano
*CBC transcription 246 (52)
Eggleston: Armenian Lullaby;
Jewish Lullaby; Norse
Lullaby
Patenaude, soprano; Reiner,
piano
CBC transcription 247 (11)

11:00
MODEL CITIES

James Farmer discusses "An
Experiment in Participatory
Democracy." (WBAI)

12:30
MEDICAL RADIO
CONFERENCE

1:30
IVES AND
TRANSCENDENTALISM
A talk by John Tenny.

2:30
MY WORD

3:00
AFTERNOON CONCERT
Vaughan Williams: Symphony
No. 2, "London"
Barbirolli, Halle Orch.
*Angel S 36478 (49)
Erich Itor Kahn: Ciaccona
dei tempi di guerra, Op. 10
(1943)
CRI 188 (14)
Tchaikovsky: Symphony
No. 6, Pathetique
Svetlanov, USSR Symph.
*Angel SR 40060 (46)

WHAT'S HAPPENING

5:00
Science Report,
J. Dennis Lawrence
Drama and Literature
Review,
Eleanor Sully
Where It's At,
Jan Hermes
Washington Report
6:00
KPFA NEWS
Commentary,
Peter Shapiro

7:00
OPEN HOUR

8:00
NEW MUSIC FROM THE
SAN FRANCISCO
CONSERVATORY

Howard Hersh, Director of
the Conservatory's New Music
Ensemble, and formerly Mu-
sic Director at KPFA, dis-
cusses the composers and
works to be presented on the
opening concert of the En-
semble's 1969-70 season this
Friday evening in San Fran-
cisco. Among the works
previewed are
Busotti: Sette Fogli
Rush: Nexus 16
Lucier: Brain Wave Piece
Mellnas: Tombola
Satie: Prelude to "Les Fils
des Etoiles"
Ichiyanagi: Sapporo

9:30
THREE DOCUMENTARY
POEMS

Polyphonic poetry trouv by
John Giorno. Giorno did the
work on the Moog synthe-
sizer. The poems are "Groovy
and Linda," "Lucky Man"
and "Purple Heart." (WBAI)

10:00
WOMEN'S LIBERATION:
AN INDEPENDENT
MOVEMENT
A talk by Marlene Dixon, ac-
tivist-sociologist. Miss Dixon
was in the news because her
activities prevented her being
rehired by the U. of Chicago.

11:00
INSIDE ON THE OUTSIDE
Avant-garde jazz with DeLeon
Harrison.

WEDNESDAY

7:00 IN THE MORNING

9:00 MUSIC FROM THE CANADIAN BROADCASTING SYSTEM
Papineau-Couture: Piano Concerto (1965)
Manny, piano; Brott, Orch. de Radio-Canada
*CBC transcription 235 (16)

Mutton: Mouvement Symphonique No. 2 (1962)
Mehta, Montreal Symph.
*CBC transcription 230 (11)

Mercure: Lines and Dots (1965)
Mehta, Montreal Symph.
*CBC transcription 230 (11)

Papineau-Couture: Trois Caprices
Staryk, violin; Boucher, piano
*CBC transcription 243 (13)

Willan: Sonata No. 2 for Violin and Piano (1923)
Staryk, violin; Boucher, piano
*CBC transcription 243 (9)

Prevost: Fantasmes (Nov. 22, 1963)
Hetu, Montreal Symph.
*CBC transcription 230 (9)

Somers: Fantasia for Orchestra (1958)
Hetu, Montreal Symph.
*CBC transcription 230 (12)

Somers: Rhapsody
Pach, violin; Nimmons, piano
*CBC transcription 244 (9)

Martin: 6 Monologues from Everyman
Boyden, baritone;
Newmark, piano
*CBC transcription 248 (20)

11:00 THE EVOLUTION OF THE CHURCH TODAY
Leon-Josef Cardinal Senens, Archbishop of Malines-Brussels, Belgium, speaks on this topic. (From the Midway)

12:00 NOON CONCERT FROM U. C. BERKELEY
Music of China by anonymous composers. Performed on the ancient instruments pi-pa, erh hum hsiao, and ku-cheng. Performers are Sherlyn Chew and Ronald Poon Lun Chew.

OCTOBER 15

1:00 BIRTH AND DEATH OF A COMMUNITY ORGANIZATION
The development of the Fine Arts Commission of Long Island City. (WBAI)

2:00 A COMPOSER TALKS — ROBERT ERICKSON
Problems of improvisation and performance. The nature and structure of Erickson's concerto for piano and seven instruments.

3:00 NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00 Japanese Press, Richard Locke
Where It's At, Jan Hermes
Washington Report

6:00 KPFA NEWS
Commentary, Gerald Feigen

7:00 OPEN HOUR

8:00 ELWOOD'S ARCHIVES
Woodwind artist Eric Dolphy.

8:30 THREE SISTERS
Anton Chekhov
A BBC World Theater production. Paul Scofield as Vershinin. Lynn Redgrave as Irinia.

10:30 PERFORMING THE UNPERFORMABLE KING LEAR
Morris Carnovsky reveals his interpretation of Lear and reads from the play. (From the Midway)

11:30 THE WALLACE BERRY SHOW

THURSDAY

7:00 IN THE MORNING

9:00 MORNING CONCERT
Glazounov: The Seasons, complete ballet
Khaikin, Moscow Radio Symph.
*Angel SR 40088 (34)

Shostakovitch: Katerina Imai洛va (opera excerpts)
Andreyeva, Bulavin, Yefimov, Dudarev; Stanislavsky Theater of Moscow
*Angel SR 40022 (31)

Sibelius: Symphony No. 2
Barbirolli, Halle Orch.
*Angel S 36425 (46)

11:00 AN HOUR WITH JOYCE GRENFEL
Sketches and music from recordings. Miss Grenfel is accompanied by George Bauer and William Blezard at the piano. Electra EKL 184; Odeon CLP 1810

12:00 PIANO MUSIC OF HENRY COWELL
The composer plays his works. He concludes with a brief explanation of his methods and intentions. Reissue. Folkways FM 3349 (60)

1:00 THE DREAM OF A RIDICULOUS MAN
Feodor Dostoevsky
Adapted for radio by Erik Bauersfeld.

1:45 LEAD POISONING IN CHILDREN
Excerpts from a conference held at Rockefeller University, March, 1969. Several experts in housing and urban development participate. (WBAI)

2:30 MY WORD

3:00 AFTERNOON CONCERT
Rousset: Suite in F, Op. 33
Rudolf, Cincinnati Symph.
*Decca DL 7101 (15)

Tchaikovsky: Symphony No. 4
Maazel, Berlin Phil.
*Heliodor HS 25081 (23)

Saint-Saens: Sonata No. 1 in d
Heifetz, violin; Smith, piano
*Victor LSC 2978 (22)

OCTOBER 16

Dowland: Dances
Bream, lute
*Victor LSC 2978 (20)

Chopin: Sonata No. 3
Weissenberg, piano
*Victor LSC 2984 (31)

WHAT'S HAPPENING

5:00 Review of the British Weeklies Music Review, Charles Amirkhanian Where It's At, Jan Hermes Washington Report

6:00 KPFA NEWS
Commentary, Tom Hayden

7:00 OPEN HOUR

8:00 FEDERICO
The Mind's Eye Theater presents a radio entertainment based on the life of the Spanish poet Federico Garcia Lorca, written, produced and directed by David Davidson Reiff. A stylized biographical montage, containing material presented in English for the first time. (WBAI)

9:00 FRANK LLOYD WRIGHT: THE ARCHITECT AND HIS CLIENTS
Comments by owners of several of Wright's buildings. Produced by Bruce Radde.

10:15 TRYTHALL: DIONYSIA
A serial composition in binary form with some programmatic content.

10:30 COACHELLA VALLEY GRAPE STRIKE
Grape Strike leader Pete Velasco, former farm worker, interviewed by KPFA's Anne Draper.

11:30 FROM FILLMORE WEST
Recordings from Audition night and lectures concerning the music and recording businesses, sponsored by Fillmore Records. Produced by Warren Van Orden.

FRIDAY

OCTOBER 17

SATURDAY

OCTOBER 18

7:00
IN THE MORNING

9:00
MORNING CONCERT
Pezel: Five Dances
Paganini: 3 Caprices
Bartok: Suite from "For
Children"
Los Angeles Brass Quintet
*Crystal S 102 (19)
Beethoven: Grosse Fugue,
Op. 133
Furtwangler, Berlin Phil.
*Heliodor HS 25078 (18)
Liszt: Concerto No. 1 for
Piano and Orchestra
Cliburn, piano; Ormandy,
Philadelphia Orch.
*Victor LSC 3065 (18)
Stravinsky: Rite of Spring
(arranged for piano duet)
Thomas and Grierson, piano
*Angel S 36024 (33)
Stravinsky: Scherzo a la
Russe
Thomas and Grierson, two
pianos
*Angel S 36024 (4)
Gliere: from the Red Poppy
Ballet
Landau, Music for West-
chester Symph. Orch.
*Turnabout 34218 (19)

11:00
THE TELLTALE HEART
Edgar Allan Poe
Richard Spore, a young San
Francisco actor, joins KPFA's
horror brigade with a chilling
reading of the Poe classic.

11:30
SELF IMPOSED
CENSORSHIP OF
THE PRESS
Staff members of the Chicago
Daily News and the Chicago
Journalism Review discuss
this important problem. (U.
of Chicago)

12:00
MUSIC FROM
NORTH INDIA
Sushil Mukerjee and Jon Bedford
play classical and folk
music of North India and discuss
the differences between
Indian and western music.
They play bansuri and tambura.

1:00
MINDS, MEN AND
MACHINES
Dr. Michael Arbib of Stanford
speaks about "The Metaphorical
Brain." He suggests viewing
man as a "complicated
machine."

2:15
BOOK REVIEW

2:30
THE CHICAGO
JOURNALISM REVIEW
A discussion of the publication. (U. of Chicago)
3:00
NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00
Military Monitor
Report to the Listener,
Al Silbowitz
Where It's At,
Jan Hermes
6:00
KPFA NEWS
Commentary,
Stew Albert
7:00
OPEN HOUR

8:00
THE BEATLES

Part five of Paul Bady's
Beatles retrospective includes
George Harrison compositions
from 1961 to 1968 and Len-
non-McCartney compositions
from 1966.

9:15
PREVENTIVE DETENTION
Several attorneys active in
civil rights discuss state and
federal legislation on preventive
detention. (WBAI)

9:45
HOW EPIC IS BRECHT'S
EPIC THEATER?
A lecture by Heinz Politzer.

11:00
THE SURPLUS PROPHETS
Steve Weissman, Todd Gitlin,
James O'Connor, Terry Cannon,
Martin Nicolaus, and
guests.

8:00
PLANET BALLUNAR

10:00
CHILDREN'S BOOK
SAMPLER
Ellyn Beaty
10:15
MUSIC FROM HOLLAND
Hellendaal: Concerto Grossso
in g
Mozart: Violin Concerto
No. 4 in D
Willem Noske, violin
Roussel: Suite No. 2 from
Bacchus et Ariane
Fournet, Rotterdam Phil.
Radio Nederland

11:15
THE FUTURE OF
NEGRO-AMERICAN
HISTORY

Noted historian John Hope
Franklin speaking at the New
School in April, 1969 on the
occasion of the first Martin
Luther King Memorial Lecture. (WBAI)

12:00
BOOKS
Kenneth Rexroth

12:30
THE COMPOSER:
CHRISTOPHER LANTZ

This uniquely sensitive com-
poser discusses himself and
his work. Recordings of his
music are also heard.

1:30
CHINA: INTERNATIONAL
PERSPECTIVES

Several experts including
Harrison Salisbury and John
Fairbank discuss whether new
China policy initiatives are
feasible. (WBAI)

2:45
CHINA: INTERNATIONAL
PERSPECTIVES

The problem as viewed by
foreign representatives of
Canada, India and Germany.
(WBAI)

3:30
THIN AIR
Recent developments in the
arts and conversations with
visiting artists.

4:30
MANY DIFFERENT
THINGS
John FitzGibbon, Herb Kohl
and a variety of friends.

5:30
FRENCH NEWS ANALYSIS
Prepared and read in French
by Pierre Idiart, editor of the
weekly newspaper *Le Californien*.

6:00
KPFA NEWS

6:15
THE MUSE OF
PARKER STREET
Malvina Reynolds with foot-
notes on the news.

6:30
PORTRAIT OF A
CANDIDATE

Thomas Bradley, former L.A.
mayoral candidate, speaks at
a meeting of the East Bay
Democratic Club.

7:00
THE MAKING OF A
GUERRILLA

Father Arthur Melville, for-
mer missionary in Guatemala,
tells how he discovered that
reform measures were not suf-
ficient to solve problems in
Guatemala. He joined the
guerilla movement and was
expelled from Guatemala.

8:00
THE BEATLES

The last installment of this
Pre-Apple Beatles Retrospec-
tive. Tonight, compositions
by Lennon-McCartney from
1967-1968. The program was
produced by Paul Bady.

9:00
JOSEPH HELLER:
AN INTERVIEW

Andy McGowan interviews
the author of *Catch 22* and
We Bombed in New Haven.
(WBAI)

9:45
JOHNNY GRANDERT

The young Swedish composer
talks with former KPFA mu-
sic director, Charles Shere.
Included are three of Grand-
ert's compositions.

10:45
MUSIC IN AMERICA
Chris Strachwitz

12:00
ALL-NIGHT JAZZ
Dan McClosky

1:00
THE HERCULES
GRYTPYPE-THYNNE
SHOW

SUNDAY**OCTOBER 19****MONDAY****OCTOBER 20**

8:00

**NEW RECORDINGS
FROM EUROPE**

Bennett Tarshish presents a sampling of classical music unavailable in the U. S.

10:30

EQUIPMENT REPORT
R. S. MacCollister**JAZZ, BLUES AND
PHIL ELWOOD****VIEWS AND REVIEWS**
Eleanor Sully**KRISHNAMURTI
AT STANFORD**

In this talk the Indian philosopher discusses loving and dying... "Love is not thought or pleasure..." (Feb. 13, 1969)

**LOVE FOR THREE
ORANGES**

Serge Prokofiev
King of Clubs: Viktor Ribinsky
The Prince: Vladimir Makhov
Leandro: Boris Dobrin
Princess Clarissa: Lyutsia Rashkovetz
*Dzhemal Dalgal, Moscow Radio Chorus and Orchestra Followed by Russian Arias (in stereo)

KPFA NEWS

6:15

**VICTORIAN SOCIETY AND
THE VICTORIAN NOVEL**
A talk by Professor Gordon Ray as part of the 1969 Beckman lectures sponsored annually by the U.C. English Department.

7:00

**MUSIC OF THE
ITALIAN MASTERS**

Malipiero Festival No. 5
Marcello: Cantata, Sorgi!
Candida Aurora
Barbara Kinsey, soprano;
Roger Grove, piano
Malipiero: Concerto for Violin and Orchestra
Andre Gertler, violin;
Previtali, RAI Orch. of Turin
Giovanni Da Cascia: Per Larghi, Prati, Caccia A 3 Voci
Alfredo Nobile, tenor; with lute and viol

Malipiero: Concerto No. 5 for Piano and Orchestra
Rossi, RAI Orch. of Turin

8:00

**COMPUTERS AND
POLLUTION**

A lecture by Dr. Kenneth E. Watt of the Ecology Institute at U.C. Davis. The talk was given in May at Davis under the sponsorship of the Scientists for Political and Social Action.

9:30

THE AFTERLIFE
Barry Bermange

A reconstruction with sounds and voices of the spiritualistic vision of Death and Eternity. All voices are recorded from life and arranged in a setting of electronic sound. (BBC)

10:00

THE CHURL SHOW
Bob Simmons

12:00

LIVE MUSIC
Marc and Leon

7:00

IN THE MORNING

9:00

MORNING CONCERT

Kees van Baaren: Variazioni per Orchestra
Hupperts, Utrecht Phil. Orch.
Donemus DAVS 6101 (9)
Paganini: Concerto for Violin and Orchestra No. 1
Tretyakov, violin; Yarvy, Moscow Phil.

*Angel SR 40015 (37)

Marius Flothuis: Symphonic Music for Large Orchestra van Beinum, Concertgebouw Orch.

Donemus DAVS 6101 (24)

Haydn: Oboe Concerto in C Pongracz, oboe; Sandor, Hungarian Radio-TV Orch.

*Dover 7283 (26)

Sessions: Sonata No. 2 for Piano

Webster, piano

*Dover 7014 (13)

11:00

MORNING READING

11:30

WHAT CAN A MAN DO?

Milton Mayer speaking at the First Unitarian Church in San Francisco on April 16, 1969.

12:00

**LONDON FESTIVAL OF
AMERICAN ARTS AND
HUMANITIES**

Strungk: Trio Sonata No. 18 in d

Elliott Carter: Sonata for Flute, Oboe, Cello, and Harpsichord (1952)

Boyce: Sonata No. 2 in F (London, 1747)

Handel: Sonata No. 11 for Oboe and Continuo

Cowell: Set of Four: Quartet for Flute, Oboe, Cello and Harpsichord

J. S. Bach: Trio Sonata in G Oberlin Baroque Ensemble

1:00

**BRAZIL AND THE
MILITARY**

A talk with Norris Lyle, just returned from Brazil. Mr. Lyle did two years research on contemporary Brazilian politics.

2:15

**IMPROVISATION: EIGHT
ACTORS**

Eight actors are given a basic situation and story line. They improvise their own dialogue.

WHAT'S HAPPENING

5:00
Judicial Review
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Nicholas Petris

7:00
Soviet Press and Periodicals
William Mandel

7:15
OPEN HOUR

**8:30
PEACE AND FREEDOM
MINI SCHOOL**

Roger Alvarado, Third World Liberation Front leader at San Francisco State during the strike which began in November of 1968, leads a discussion. The topic is "Thought and Psychology of the Third World and Its Application to the United States." (April 11, 1969)

11:00
WORDS

A program of new poetry and word art produced by Clark Coolidge.

12:00
CAPRICORN'S COLLISION
Direct sending from San Francisco's newest, swinging Indian Ashram; Swami Hathaway and friends take deep gasps as they approach Nirvana!

TUESDAY

OCTOBER 21

WEDNESDAY

OCTOBER 22

7:00
IN THE MORNING

9:00
MORNING CONCERT

11:00
MORNING READING

11:30
ULYSSES: THE MOVIE
AND HOW THEY MADE IT
Fred Haynes, associate producer and co-script writer for the film of Joyce's Ulysses talks about production of the film.

12:30
MEDICAL RADIO
CONFERENCE

1:30
NIKOLAI MEDTNER
SOCIETY CONCERT
Nicolai Medtner:
To a Dreamer, Op. 32,
No. 50
Concerto No. 2 in c, Op. 50
Spanish Romance, Op. 52,
No. 5
Butterfly, Op. 28, No. 3
Fairy Tale, Op. 51, No. 1
Fairy Tale, Op. 26, No. 3
Arabesque, Op. 7, No. 2
Nikolai Medtner Society
(1948)

2:30
MY WORD

3:00
AFTERNOON CONCERT
Verdi: Ah! Dagli Scanni
Etere (aria from Aroldo)
Caballe, soprano; Kozma, tenor; Guadagno, RCA
Italiana Opera Orch. and Chorus
*Victor LSC 2995 (12)
Kabalevsky: Sonata No. 3
Horowitz, piano
Victor SM 3002 (15)
Rachmaninoff: Symphony No. 3
Previn, London Symph.
*Victor LSC 2990 (40)
Nielsen: Chaconne, Op. 32
Ogdon, piano
*Victor LSC 2990 (11)
Rachmaninoff: Fantasy for Orchestra, The Rock, Op. 7
Previn, London Symph.
*Victor LSC 2990 (15)
Nielsen: Symphonic Suite, Op. 8
Nielsen: 3 Piano Pieces, Op. 59
Ogdon, piano
*Victor LSC 3002 (27)

WHAT'S HAPPENING

5:00
Ecology and Politics,
Keith Murray
Drama and Literature
Review,
Eleanor Sully
Chinese Press Review,
Jeanette Hermes
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Father Eugene Boyle

7:00
OPEN HOUR

8:00
COMPOSER'S FORUM
CONCERT
Felciano: Aubade for Harp,
Violin, Viola, Cello and
Piano (1966)
Turitz: 4/3 for Flute, Oboe,
and Cello (1964)
McGuire: Divergences for
Two Violins, Two Violas,
Two Cellos and Piano (1966)
Webern: Five Canons, for
Soprano, Clarinet and Bass
Clarinet, Op. 16 (1924)
Stockhausen: Klavierstücke
XI (1956)
Jencks: Quasar for Two
Trumpets, Cornet, Trom-
bone, Tuba and Percussion
(1966)
Judith Nelson, soprano;
David Hemingway, piano

9:00
FRANK LLOYD WRIGHT:
AN EVALUATION
Produced by Bruce Radde.

10:15
A MEDICAL DESERT
The appalling situation in northern New Mexico and the plans to correct it are discussed with Shari Whitehead of the International Liberation School and Dr. Richard Fine of the San Francisco Medical Committee for Human Rights.

11:00
SOURCE
Produced by Larry Austin, Stan Lunetta and Arthur Woodbury, editors of the avant-garde music periodical, SOURCE MAGAZINE.

7:00
IN THE MORNING

9:00
MORNING CONCERT
Spohr: Double String
Quartet, Op. 65
Heifetz, Piatigorsky, and
friends
*Victor LSC 3068 (23)
Vivaldi: Four Seasons
I Musici
*World Series 9104 (45)
Dvorak: Dumka Trio
Lateiner, piano; Heifetz,
violin; Piatigorsky, cello
*Victor LSC 3068
Beethoven: Sonata No. 12,
Funeral March
Richter, piano
*Victrola 1427 (18)

11:00
MORNING READING

11:30
THE CIRCLE IS
UNBROKEN
Voices of alienation in American life: the super-patriot; the preacher in the black ghetto; Thomas Anderson; Keith Davis; Joan Baez; and the poetry of Yevtushenko. Produced by KDNE in St. Louis.

12:00
NOON CONCERT FROM
U. C. BERKELEY
Piano recital. Robert Kopelson plays Debussy, Schumann and Schoenberg.

1:00
FEINSTEIN AND
CHARLTON HESTON
The veteran Academy Award winning actor discusses his career with Professor Feinstein in San Francisco.

1:45
CIRCLE PRESCHOOL
Three teachers and the director from the Oakland Circle Preschool talk about their philosophy of education for young children.

2:30
WHATEVER BECAME OF...
BETTY BRONSON?
Richard's grandmother has taken him to Hollywood again. In this interview he talks with "Peter Pan" of the silent screen. She tells tales of Sir James Barrie and the early days of Paramount Pictures. Richard Lamparski (WBAI)

WHAT'S HAPPENING

5:00
Caveat Emptor
German Press Review,
Harold Reynolds
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Steve Murdock

7:00
OPEN HOUR

8:00
ELWOOD'S ARCHIVES
Piano rolls by Scott Joplin, Joseph Lamb, Tom Turpin, et al.

8:30
AN EVENING OF BRECHT:
THE EXCEPTION AND THE
RULE
A play in eight scenes, written in 1930 and first produced in 1948. Adapted by Eric Bentley and recorded at the Greenwich Mews Theater in New York in 1965. Music by Stefan Wolpe. Folkways Record FL 9849, and

9:45
A MAN'S A MAN
A tragicomedy on the theme of "the organization man" adapted by Eric Bentley and produced by the Masque Theater in New York. Music by Joseph Raposo. Spoken Arts Record 870.

10:45
THE AMERICAN MEDICAL
ASSOCIATION
An in-depth look at the opposition to the AMA. (WBAI)

11:30
THE WALLACE BERRY
SHOW

THURSDAY**OCTOBER 23****FRIDAY****OCTOBER 24**

7:00 **IN THE MORNING**

9:00 **MORNING CONCERT**
Mozart: Symphony No. 35,
Haffner
Jochum, Concertgebouw
Orch.
*Philips 900-186 (34)

Dvorak: Symphonic
Variations, Op. 78
Davis, London Symph. Orch.
*Philips 900-198 (23)

Mozart: Symphony No. 41,
Jupiter
Jochum, Concertgebouw
Orch.
*Philips 900-186 (33)

Janacek: Sinfonietta
Ancerl, Czech. Phil.
Parliament PLP 166 (22)

11:00 **MORNING READING**

11:30 **OPERATIC ARIAS SUNG
BY TAMARA MILASHKINA**
One of the foremost soloists
of the Bolshoi Theater in a
program of arias by Verdi
and Tchaikovsky.

12:45 **THE LETTERS OF
JOHN KEATS**
Peter McDonald reads a series
of letters by the poet.

1:30 **ASPECTS OF MUSIC**
Louis Ferdinand's Piano Concerto
and Frederick the Great's Flute Concerto
with comments by Leonard Altman. (WBAI)

2:30 **MY WORD**

3:00 **AFTERNOON CONCERT**
Stravinsky: 3 Movements
from Petrouchka
Dichter, piano
*Victor LSC 2970 (16)

Brahms: Piano Quintet in f,
Op. 34
Rubinstein, piano; Guarneri
Quartet
*Victor LSC 2971 (38)

Hindemith: Sonata for
Unaccompanied Viola,
Op. 25, No. 1
Trampler, viola
*Victor LSC 2974 (16)

Mozart: Horn Concerto in
E flat, K. 495
Civil, horn; Kempe, Royal
Phil.
*Victor LSC 2973 (15)

Shostakovich: Symphony
No. 2, To October
Gould, Royal Phil.
*Victor LSC 3044 (20)

Stravinsky: Fireworks, Op. 4
Ozawa, Chicago Symph.
*Victor LSC 3026 (4)

WHAT'S HAPPENING

5:00 Review of the
British Weeklies
Music Review,
Charles Amirkhanian
Where It's At,
Jan Hermes
Washington Report

6:00 KPFA NEWS
Commentary,
Robert Tideman

7:00 **OPEN HOUR**

8:00 **COMPOSER'S FORUM**
An Arnold Elston Lecture
on Webern and Schoenberg.
Participants include Gwen
Watson, cellist; Marvin Tartak,
pianist; and John Thomas,
Forum Chairman. (1964)

9:00 **CHANGES**
The monthly magazine of the
air, with astrological implications.
Scheduled to celebrate
the change from one sign of
the zodiac to the next.

10:00 **OPERA REVIEW**

10:30 **THE JURA-PARIS ROAD**
Charles Shere

7:00 **IN THE MORNING**

9:00 **MORNING CONCERT**
Dvorak: Quartet in F, Op. 96
Borodin String Quartet
*Philips 900-197 (27)

Rachmaninoff: Piano
Concerto No. 2
Anievas, piano; Atzman,
New Philharmonia Orch.
*Seraphim S 60091 (31)

Mendelssohn: Octet in E flat
for Strings
Marlboro Festival Ensemble
Columbia ML 6248 (34)

Rachmaninoff: Rhapsody on
a Theme of Paganini
Anievas, piano; Atzman,
New Philharmonia Orch.
*Seraphim S 60091 (21)

11:00 **MORNING READING**

11:30 **VOICE OF WOMEN**
Madeline Duckles and Malvina
Reynolds discuss their visit to
the Voice of Women Conference,
in which three Vietnamese
women talked about the
NLF Ten Points.

12:30 **THE RELEVANCE OF
BERTOLT BRECHT
FOR THE 60'S**
Brecht's views of history and
society. (U. of Chicago)

1:00 **AN INTERVIEW WITH
EDGAR VARESE**
A talk with the composer in
his home. Varese displays his
personal mode of looking at
and loving sound. The program
is preceded by his Poeme Electronique
and followed by Density 21.5 for
Flute; and Ionization for
Percussion Ensemble.

2:15 **BOOK REVIEW**

2:30 **THE POEMS OF
NANOS VALAORITIS**
The Greek poet reads from
his own work. The poems are
printed in the September,
1969 FOLIO.

3:00 **NEW RELEASES CONCERT**

WHAT'S HAPPENING

5:00 Middle East Press
Where It's At,
Jan Hermes

6:00 KPFA NEWS
Commentary,
George Brunn

7:00 **OPEN HOUR**

8:00 **CONCERT**
Poulenc: Sinfonietta (1947)
Pretre, Paris Orchestra
*Angel S 36519 (28)

Prokofiev: Symphony No. 3
in c
Rozhdestvensky, Moscow
Symphony
*Angel SR 40092 (33)

9:00 **PEACE AND FREEDOM
MINI SCHOOL**
Ric Hyland, author, lecturer,
and Peace and Freedom organizer,
leads a discussion under the general title "Thought
and Psychology of the Third
World and Its Application to
the United States." (April 18,
1969)

11:00 **THE SURPLUS PROPHETS**
Steve Weissman, Todd Gitlin,
James O'Connor, Terry Cannon,
Martin Nicolaus, and
guests.

SATURDAY**OCTOBER 25****SUNDAY****OCTOBER 26**

8:00
PLANET BALLUNAR

10:00
CHILDREN'S BOOK SAMPLER
Ellyn Beaty

10:15
A PARABLE OF POP
A montage of music and parables written and presented by Donald Anthony.

11:30
MINERAL WEALTH ON THE OCEAN FLOOR
Dr. John L. Mero, president of Ocean Resources, Inc., talks about mineral wealth.

12:00
BOOKS
Kenneth Rexroth

12:30
THE AUTOMOBILE AND AIR POLLUTION
The problem of air pollution and urban ecology discussed in relationship to such possible solutions as use of the steam-driven automobile.

1:30
A CONCERT OF CONTEMPORARY MUSIC
Lantz: Songs of Sappho
Messiaen: L'Echange; Ile de Feu No. 1
Lantz: Desert for Two Pianos, Clarinet, and Vibraphone
Webern: Four Songs, Op. 12; Three Songs, Op. 25
Rush: Mandala Music
Anna Carol Dudley, soprano; Marie Anthony, Donald Anthony and Howard Hersh, pianos; John Chowning, Loren Rush, percussion
Society for the Performance of Contemporary Music

2:30
WHATEVER BECAME OF... SENATOR GLEN TAYLOR?
After many unsuccessful attempts at election to public office, the former actor-musician was elected to the Senate from Idaho. In 1948 he committed political suicide by running as Henry Wallace's Vice-Presidential candidate on the Progressive Party ticket. Richard Lamparski. (WBAI)

3:30
THIN AIR
Recent developments in the arts and conversations with visiting artists.

4:30
MANY DIFFERENT THINGS
John FitzGibbon, Herb Kohl and a variety of friends.

5:30
FRENCH NEWS ANALYSIS
Prepared and read in French by Pierre Idiart, editor of the weekly newspaper *Le Californien*.

6:00
KPFA NEWS

6:15
THE MUSE OF PARKER STREET
Malvina Reynolds with footnotes on the news.

6:30
CONCERT
Artur Schnabel: Concerto for Piano and Orchestra (1901)
H. Schnabel, piano; Adler, Vienna Orchestra
SPA 55 (20)
Artur Schnabel: 10 Songs (1900-02)
Francoulon, soprano;
H. Schnabel, piano
SPA 55 (21)

7:15
THE OBLIGATION TO VIOLENT REVOLUTION
Philosophy Professor Michael Scriven discusses whether or not revolution is necessary.

8:15
CONCERT OF INDIAN MUSIC
An electrifying concert with Nikhil Banerjee on sitar; Ashish Khan, sarod; and Mahaparush Misra, tabla. Recorded at KPFA.

8:45
THE POETRY OF MADNESS
An Esalen Institute symposium featuring Allan Ginsburg, Alan Watts, and two psychiatrists. (1968)

10:45
...WE RUN FROM THE DAY TO A STRANGE NIGHT OF STONE
Warren Van Orden with new Rhythm and Blues recordings.

12:00
ALL-NIGHT JAZZ
Dan McClosky

8:00
CONCERT
Schoenberg: Septet, Op. 29
Columbia Chamber Ensemble
*Columbia M2S 762 (25)
Mahler: Symphony No. 9
Bernstein, New York Philharmonic
*Columbia M3S 776 (80)

10:00
HENRY RAGO
Four friends and colleagues talk about the work of poet Henry Rago. Rago died at the age of 53 last May.

10:30
REMINISCENCES OF A REBEL
Ben Legere continues his radio autobiography.

11:00
JAZZ, BLUES AND PHIL ELWOOD

1:00
VIEWS AND REVIEWS
Eleanor Sully

2:00
KRISHNAMURTI AT STANFORD

In the final talk of this four-part series, the noted Indian teacher and philosopher discusses the meditative process and the accompanying factors of passion and beauty. "Passion is the total abandonment of me and you." (Feb. 14, 1969)

3:00
IL DUCA D'ALBA
Gaetano Donizetti
An opera in four acts.
The Duke of Alba:

Gian Giacomo Guelfi, baritone

Sandoval: Dario Caselli, bass
Carlo: Aldo Bertocci

A Public-house Keeper:

Manfredi Ponz De Leon

Marcello of Bruges:

Amadeo Berdini

Daniele: Nestore Catalani,

bass

Amelia d'Egmont: Caterina Mancini, soprano

Previtali, Symphonic Orch.

and Chorus, RAI of Rome.

6:00
KPFA NEWS

6:15
VICTORIAN SOCIETY AND THE VICTORIAN NOVEL
The second of the two 1969 Beckman lectures given by Gordon Ray at the University of California.

7:15
EMPEROR HAILE SELASSIE

A panel discussion on the growing opposition to Haile Selassie. From Pacifica's Washington Bureau. (WBAI)

7:45
STANFORD FESTIVAL OF CONTEMPORARY MUSIC
Milhaud: La Tragedie Humaine (1958)
Milhaud, Stanford Univ. Chorus

Sessions: Concerto for Piano and Orchestra (1956)
Marilyn Thompson, piano
Marius Constant: 24 Preludes for Orchestra (1958)
Szalgo, Stanford Univ. Orch.

8:45
VIBRATIONS
David Amram reads selections from his new book, recounting his experiences with Dimitri Mitropoulos, Charlie Parker, and the amazing pianist of the Seventh Division Army Symphony, Ezra Katzman. McMillan Press. (WBAI)

9:30
THE POLITICS OF EDUCATION

Dr. Marilyn Gittell, professor of Political Science and consultant to the Bundy Committee of the Ford Foundation, speaks of her experiences with the politics of education. (WBAI)

10:00
THE CHURL SHOW
Bob Simmons

12:00
LIVE MUSIC
Marc and Leon

MONDAY

OCTOBER 27

TUESDAY

OCTOBER 28

7:00
IN THE MORNING

9:00
MORNING CONCERT

Dvorak: Romance for Violin and Orchestra, Op. 11
Perlman, violin; Leinsdorf, Boston Symph.

*Victor LSC 3014 (12)

Sibelius: Symphony No. 5, Op. 82

Prete, New Philharmonia Orch.

*Victor LSC 2996 (31)

Tchaikovsky: Violin Concerto in D
Perlman, violin; Leinsdorf, Boston Symph.

*Victor LSC 3014 (33)

Beethoven: Bagatelles, Op. 126

Lateiner, piano

*Victor LSC 3016 (19)

Sibelius: Night Ride and Sunrise, Op. 55

Prete, New Philharmonia Orch.

*Victor LSC 2996

11:00
MORNING READING

11:30
TWO WALTER MAHLER NINTHS

William Malloch introduces Columbia's John McClure who talks about and gives samples of Bruno Walter's rehearsals of Mahler's Ninth Symphony. The recording was made with the Los Angeles Symphony shortly before Walter's death. Then Malloch introduces and talks about an older Walter recording of the Ninth with the Vienna Philharmonic, recorded at a 1938 live performance. (KPFK)

3:00
NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00
Confrontation Washington

Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Lewis Sherman

7:00
Soviet Press and Periodicals,
William Mandel

7:30
OPEN HOUR

8:30
PIANO FOUR HANDS

A live concert presenting Peggy and Milton Salkind. KPFA broadcasts this program live from the Fireman's Fund Theater in San Francisco. Larry Jackson is your host.

10:30
LIVE - ELECTRONIC MUSIC WITH JOHN PAYNE
The San Francisco composer creating music live from our Berkeley studios.

11:00
WORDS

A program of new poetry and word art produced by Clark Coolidge.

12:00
TIEDWINDLE
Donald Anthony

7:00
IN THE MORNING

9:00
MORNING CONCERT

Nielsen: Commotio for Organ, Op. 58
Hansen, organ

*Turnabout 34193 (25)

Berlioz: Harold in Italy
Trampler, viola; Pretre, London Symph.

*Victor LSC 3075 (46)

Sibelius: Symphony No. 2
Hannikainen, Sinfonia of London

*Crossroads 2216 0226 (43)

11:00
MORNING READING

11:30
HENRY RAGO: THE TEACHINGS OF A POET
Mr. Rago reads some of his poems before a class of his students.

12:30
MEDICAL RADIO CONFERENCE

1:30
PETER WEISS

The author reads from Marat/Sade and several other of his works.

2:30
MY WORD

3:00
AFTERNOON CONCERT

Moussorgsky: Pictures at an Exhibition
Ozawa, Chicago Symph.

*Victor LSC 2977 (30)

Francaix: String Trio
Heifetz, violin; dePasquale, viola; Piatigorsky, cello
*Victor LSC 2985 (9)

Tchaikovsky: Suite No. 4,
Mozartiana
Brusilow, Philadelphia Chamber Symphony
*Victor LSC 3020 (26)

Brahms: Serenade in D, Op. 11

Brusilow, Philadelphia Chamber Symphony

*Victor LSC 2976 (49)

WHAT'S HAPPENING

5:00
Drama and Literature Review,
Eleanor Sully
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Jack Morrison

7:00
OPEN HOUR

8:00
A LEISURELY TOUR THROUGH KEYBOARD MUSIC
Julian White

9:00
FRANK LLOYD WRIGHT: AS AN EDUCATOR
Wright's son and a former student of the architect both talk with Bruce Radde. Also included is a recording of a talk Wright gave on the Berkeley campus in 1957.

10:00
THE DIARY OF ANAIS NIN

11:00
INSIDE ON THE OUTSIDE
Avant-garde jazz with DeLeon Harrison.

WEDNESDAY

7:00
IN THE MORNING

9:00
MORNING CONCERT
Bach: Cantata No. 213,
Hercules Auf Dem
Scheideweg
Rilling, Chorus of Gedacht-
niskirche, Stuttgart
*Nonesuch H 71226 (52)
Bruckner: Symphony No. 6
in A
Reichert, Westphalia
Symph. Orch.
*Turnabout 34226 (60)

11:00
MORNING READING

11:30
THE OLD BOY
Jeffrey Hamm
A play about an elderly man
who finds himself in conflict
with his past and with the
things which his conscience
now demands of him. His en-
forced idleness is contrasted
to his still-energetic wife. He
attempts to answer the appar-
ently trivial question: whe-
ther or not he should pay
respects to a now-estranged
friend who has died. This,
coupled with his memories of
past friendship, assumes great
importance.

12:00
NOON CONCERT FROM
U. C. BERKELEY
Music for Flutes with Joyce
Andra Putnam and Julia Haug
Lee, flutes, accompanied by
Kathleen MacIntosh Farr, pia-
no and Miriam Kammen,
cello. Works by Bach, Mes-
siaen and Petrossi.

1:00
WHATEVER BECAME OF...
JIMMY FIDDLER?
A full hour of dishing the dirt
with Hollywood's first gossip
columnist. The talk is about a
radio interview with Greta
Garbo; relations with Hedda
and Louella and how the
Hollywood system works.
Richard Lamparski. Mr. Lam-
parski's new book Whatever
Became Of... will be pub-
lished by Crown in 1970.
(WBAI)

OCTOBER 29

2:00
TRANSCRIPT
F. W. Willets
Set in a totalitarian regime,
this play shows the long in-
quisition of a political pri-
soner.

2:30
MY WORD

3:00
NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00
Japanese Press,
Richard Locke
Consumer Protection,
John Hopkins
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Ben Seaver

7:00
OPEN HOUR

8:00
ELWOOD'S ARCHIVES
The worst songs of World
War II.

8:30
A VIEW FROM THE
BRIDGE
Arthur Miller
Considered by critics to be
his most perfect play. A dra-
ma of the New York water-
front. Caedmon TRS 317-S

10:30
THE FIRESIGN THEATER
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Places At Once When You're
Not Anywhere At All, and
The Further Adventures of
Nick Danger. A new Colum-
bia album featuring former
KPFK performers Philip Aus-
tin, Peter Bergman, David
Ossman, and Philip Proctor.
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11:30
THE WALLACE BERRY
SHOW

THURSDAY

7:00
IN THE MORNING

9:00
CONCERT OF SOUNDS
Borodin: Symphony No. 2,
In the Steppes of Central
Asia
Maga, Hungarian Phil.
*Turnabout 34273 (28)
Schumann: Symphony No. 2
in C
Klemperer, New Philhar-
monia Orch.
*Angel S 36606 (41)
Sibelius: Symphony No. 2
Preter, New Philharmonia
Orch.
*Victor LSC 3063 (44)

11:00
MORNING READING

11:30
LITTLE LORD
FAUNTLEROY STRIKES
AGAIN
Geoffrey Bush
A number of short, satirical
scenes interrelated by the
common theme: "We're all
trying to find out what's hap-
pening in the United States."

12:00
SAN FRANCISCO
CONSERVATORY NOON
RECITAL
A live broadcast from the
Conservatory's San Francisco
campus.

1:15
A CONVERSATION WITH
GIORGIO GOMELSKY
A talk with the founder of
England's Crawdaddy Club.

2:30
MY WORD

3:00
AFTERNOON CONCERT
Haydn: Symphony No. 96,
Miracle
Leinsdorf, Boston Symph.
*Victor LSC 3030 (24)
Boccherini: Guitar Quintet
Bream, guitar; Cremona
String Quartet
*Victor LSC 3027 (23)
Bax: Overture to a Picaresque
Comedy
Buketoff, Royal Phil.
*Victor LSC 3005 (10)
Beethoven: Symphony No. 2
Leinsdorf, Boston Symph.
*Victor LSC 3032 (34)
Bennett: Symphony No. 1
Buketoff, Royal Phil.
*Victor LSC 3005 (24)

OCTOBER 30

WHAT'S HAPPENING

5:00
Review of the British
Weeklies
Music Review,
Charles Amirkhanian
Where It's At,
Jan Hermes
Washington Report

6:00
KPFA NEWS
Commentary,
Sidney Roger

7:00
OPEN HOUR

8:00
CONCERT
Liszt: Hungaria (Symphonic
Poem No. 9)
Dolzycki, Munich
Philharmonic
Mercury MG 10058 (33)
Liszt: Fantasy on Hungarian
Folk Songs
Solomon, piano; Susskind,
Philharmonia Orchestra
HMV 78's (14)
Webern: Five Movements for
Strings, Op. 5
deStoutz, Zurich Chamber
Orchestra
Vanguard VSR 1117 (11)

9:00
FRANK LLOYD WRIGHT:
WRIGHT ON WRIGHT
A rare recording of Wright's
acceptance speech for the
gold medal of the American
Institute of Architects. Pro-
duced by Bruce Radde.

10:00
SOCIALIST LABOR IN
AMERICA?
John P. Quinn, national or-
ganizer for the Socialist Labor
Party is interviewed by
KPFK's News Director, Lin-
coln Bergman.

10:30
FATHER AND SON:
ALLEN AND LOUIS
GINSBERG
A poetry reading by both
poets at Rutgers College in
1968. (WBAI)

11:30
FROM THE FILLMORE
WEST
Audition recordings and talk
about the music business.

FRIDAY

OCTOBER 31

7:00
IN THE MORNING

9:00
MORNING CONCERT
Schumann: Fantasia in C
Weissenberg, piano
*Angel S 36616 (21)
Schubert: Trio No. 1 in
B flat, D. 898
Y. Menuhin, violin;
Gendron, cello; H. Menuhin,
piano
*Angel S 36614 (39)
Beethoven: String Quartets,
Op. 18, Nos. 1 and 2
Budapest Quartet, 1951
performance
Odyssey 3236 0023

11:00
MORNING READING

11:30
A WORKING MAN'S
POETRY
Earl Trusty, a window washer
and a Socialist, reads his
unique poetry. (WBAI)

11:45
THE YOUTH CLASS
A talk by sociologist Irving
Louis Horowitz. Mr. Horowitz
contends that the young in
the university-knowledge-
factory environment may
constitute a new social class.

12:30
SANIBEL AND CAPTIVA
Megan Terry
A dialogue between a middle-
aged couple fishing off the
coast of Florida.

1:15
WEILL CONCERT
Weill: Symphony No. 1,
"Berliner" (1921)
Bertini, BBC Symphony
Angel S 36506
Weill: Symphony No. 2
(1933)
Bertini, BBC Symphony
Angel S 36506

2:15
BOOK REVIEW

2:30
MY WORD

3:00
NEW RELEASES CONCERT

WHAT'S HAPPENING

5:00
Military Monitor
Report to the Listener,
Al Silbowitz
Where It's At,
Jan Hermes

6:00
KPFA NEWS
Commentary,
Robert Pickus

7:00
OPEN HOUR

8:00
HALLOWEEN HYMNS

10:00
RADIO EVENT NO. 2
"NO SOAP, RADIO!!!"
Berkeley sculptor Peter Veres
invites listeners to participate
in a Halloween event.

11:00
THE SURPLUS PROPHETS
Steve Weissman, Todd Gitlin,
James O'Connor, Terry Cannon,
Martin Nicolaus, and
guests.

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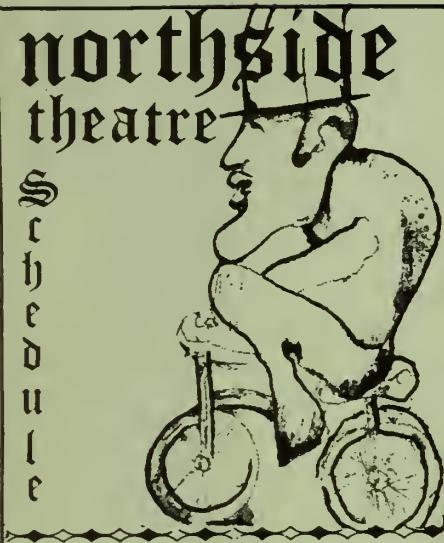
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& Bernardo Bertolucci's
Before the Revolution

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& Kenji Mizoguchi's **Ugetsu**

Oct. 16-22
Marlene Dietrich in
The Blue Angel
& Gustav Leonhardt in Straub's
Chronicle of Anna Magdalena Bach

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The Black Panthers,
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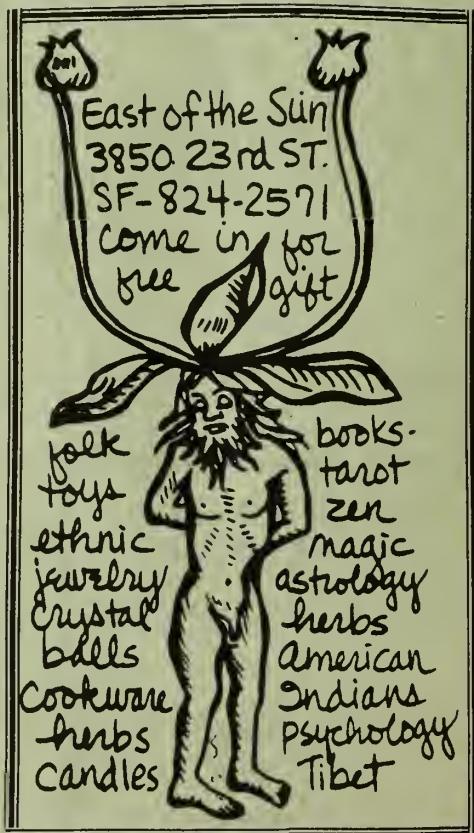


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MANNIKIN

By Debbie Lebeaux

He showed up at the house a little late because he had brought the bare bottom half of a department store mannikin with him in the car. The store, he said, had thrown it out and he hadn't salvaged all of it, but at least he had the best part. I came out to take a look. It was lying on the back seat: two smooth legs, meeting in a timid, hairless crotch, all joined to a firm pelvis and buttocks which ended abruptly at the waist. Yet even without head and shoulders and breasts it did not look unfulfilled, it represented its purpose well enough, carried a private sort of seductiveness in its round, balanced form. I felt as if I were looking at the decaying skull of an animal: a lifeless object, somehow perversely dead, which still held suggestions of blood and breath and flesh and movement.

I offered to take it into the house and hide it in my room, but he shook his head. It couldn't be carried out in daylight, he said, it was best to save odd things for night. We would have to take it with us for the day. I got into the car, and the hot seat singed the backs of my thighs. I wished I hadn't worn shorts, I fidgeted and rolled down the window.

"Fasten your seat belt," he said.

I fitted the buckle around my sweaty waist. When we got to the freeway, I had to roll the window up again. The road was built in a kind of canyon, and on hot days all the soot and exhaust settled between the walls and the air became yellow. I wanted to be sure nothing seeped in, so I closed my eyes and pretended to be underwater, I held my breath, but still my pores breathed the gas in and out. I thought of the unbreathing naked lady stretched out on the back seat. I could not think of it as a girl: it was too clean, too odorless and dry and unconscious lying there, but it made me conscious of my own squirming leg and hip muscles, of the lumpiness of my body inside my clothes. The elastic of my underpants was pulling at my skin and my shorts rubbed accusingly where the weight I had been gaining was making itself felt.

Cars were going by all around, I felt myself soldered to the seat. In case of an accident, I would have sat still and burned. A red convertible jammed with people going to the beach wove around us. Three or four of the arms and legs seemed to motion as they sped by. Someone waved the top half of a bikini to the rhythm of a song from the radio which spilled notes like fumes into the air. I could even hear it through the locked windows of our car. In a few

minutes the car had disappeared, but we came to it several miles up the freeway, where it had somehow reeled into one of the cement walls. The traffic moved forward spastically and each jerk converted some of the gas I was breathing into lurching gas in my stomach.

We were turning off onto the exit when I decided I didn't want to go to the baseball game.

"I really don't feel like sitting," I said, "and it's hot. Do you think we could do something else?"

He rested both arms on the wheel and looked at me. "All right," he said, "what?"

"Let's just drive around," I said. "I hardly ever get to see the city anymore."

He turned left and pulled out of the baseball traffic. In a few seconds, everything had thinned; the cars had turned off somewhere and the air had cooled and filtered. There was even a small breeze. The streets were of old pavement turning to gravel, the buildings tall and red on either side. They were rusting. This part of the city looked as if it might have been buried under volcanic dust for a few thousand years, and was just being excavated.

He parked the car along a rutted side-street and said, "Get out." I didn't argue. He wasn't speaking sharply out of anger, but because of the sudden distance between us which would have made any kinder tone inaudible. The ground smelled of warm tar and I was dizzy, it was all slightly toxic. All I could do was stand and stare. My muscles were still being rocked and juggled inside me.

He noticed my stupor and seemed to be in one of his own. His eyes flicked over me and I felt briefly uneasy, but I didn't know what he was looking at so I didn't know how to hide. Soon he turned and walked away, without locking the car. As soon as I noticed I yelled, "Wait a minute!" and he looked around, surprised to see me. I said, "Aren't you going to lock the car? Aren't you afraid someone might molest it?" He stared at me from halfway down the block, considering my words as if they had been a complicated question requiring intense thought. He began walking slowly back; his walk was careful, the street confusingly long. Each step brought him slightly closer, made him slightly larger. It was disquieting to notice such things. When he finally arrived, a smile had come to his face.

"Now how could anyone molest a car?" he asked as he stopped in front of me. "Play with the pistons maybe?"

I giggled. The giggle felt like a burping of all the gas inside me, it made me feel coarse and ugly, so I tried to reply again.

"That's pretty funny," I said.

He stopped smiling. "No it wasn't," he said, "it was stupid." He turned again, and walked away.

"I thought it was funny," I said to myself, and got back into the car, slamming the door noisily so that he would hear. I hoped he would follow but he didn't, he rounded the corner and disappeared. The street was still and cluttered, two small boys sat in the doorway of the tenement beside the car, watching me with rough, leering little faces.

A few minutes later I saw him walking toward the car from the opposite direction. I felt a dull plink of disgust; he had gone around the block and returned, just like a homing pigeon. I could see a look of endeavor forming on his face: he was going to try and understand me.

When he was near enough, I jumped out of the car. As I expected, he was compassionate. "Hey," he said, "you going to cry? Hey, what's the matter?"

"Nothing," I said, "nothing nothing nothing, you go away."

He started a little, backed from me. Speaking was useless; he was a cut-out, a doll, a clown. He couldn't hear. I ran. I remembered feeling this way before. The sooty breeze felt good on my face, it blackened my new tears into shallow dark patches, and I kept running.

When I stopped, my throat and chest were filled and burning, and I saw him halfway down the block, running after me. Dust had collected on his face and stuck to his sweating skin, but it wasn't tears.

I wanted tears.

I was stopped for good now. I let him catch up and grab me. He said, "We're going home, come on," and he curled his fingers tightly on my shoulder.

"Oh stop it," I said, "just stop it," and I knocked his hand away. "You let go." I was certain he couldn't feel the slap on his paper skin. Neither of us could move. We stood on the sidewalk, gasping and damp and salty, stuck to our own streaming surprise. There was a silence of heavy breathing. We were isolated together between the cracks of the pavement, and we waved forward and backward like weeds.

There was a stirring down the street. It took both of us a moment to turn, and when we did it was to a rustling of bodies around the car. A pair of blue jeans and bare feet poked out of the open back door. Another boy squirmed tensely against the bumper. The boy in the car appeared, his arms wrapped around the mannikin, his cheek obscenely pressed against the soiled thighs. The two wiggled the dummy into the doorway, and disappeared.

"Hey! That's mine!" he said, tripped on the gravel and began to run wildly toward the tenement, like a torn mario-

nette. He flopped against the closed door, was jarred back, bounced painfully, and began to yell "Hey give it back!" I could hear, it sounded weak and whining from my distance. "It's mine! Give it back! Come on!"

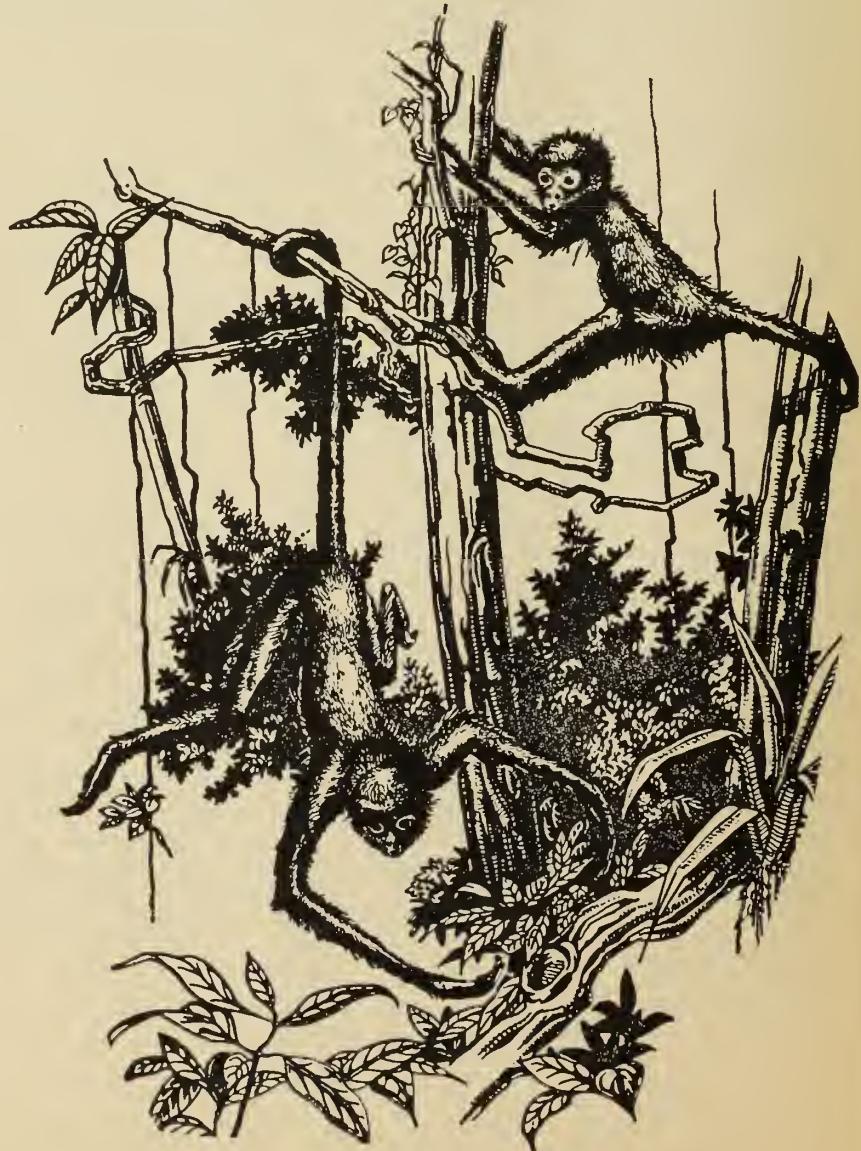
I began walking slowly toward him, watching as the door stood closed, and the entire front surface of the apartment seemed locked against him. When I got to him he was leaning, stricken, against the car. I said, "Hey, it's not such a loss, don't worry about it, let's go home."

He was crying. The tears formed muddy strings on his face, and he nodded. He opened the front door for me but I paused and climbed in the back. He smiled at me and I didn't smile back. I said, "Let's go."

He nodded again, started the car. It grumbled under me. The sky was transparent now and the rainclouds made opaque grey patches. By the time we reached the freeway, it had started to rain. I lay down on the back seat and waited.

HUMANATIONS OF A ZOOKEEPER

By Alexander Weiss



Alexander Weiss was born May 16, 1936 in Vienna, Austria. He came to San Francisco in 1940 and was raised and educated (sort of) here. He was a Zookeeper at San Francisco Zoo for three and a half years. He was editor and publisher of San Francisco Keeper's Voice. Mr. Weiss is presently working as a gardener for a living. He was also a bass player in a jazz group off and on until his bass got stolen. He now plays violin to himself, writes, and works at being a family man. He is married and has two children. He is presently most interested in the entire concept of zoos and their potential; the concept(s) of language per se and language as play; humor in tragedy and tragedy in humor; music (especially improvised solo violin); travel; Gypsies (Romanies); and some other things that he forgets. He has published both prose and poetry in various "little" magazines such as Burning Bush, Illuminations, dust, Nexus, Jewish Currents, and on and on.

(Continued from page 5)

**

The names of certain animals must be changed. This is imperative. The following is a list of new names:

1. GLOWINGOE
(previously Flamingo)
2. JAYOSIRT
(previously Elephant)
3. MELONUPALE
(previously Orangutan)
4. ELBOWOTAMEE
(previously Hippopotamus)
5. BOYLOCK
(previously Monkey)
6. WESTPOOR
(previously Ostrich)
7. CHERPOTEX
(previously Chimpanzee)
8. BLODWELLA
(previously Gorilla)
9. TRUOFF and KNOTIM
(previously Lion and Tiger)
10. STICKAM DREST
(previously Polar Bear)
11. WHIZRYE
(previously Giraffe)

and last, but perhaps most important:

12. PATTERTOOK
(previously Maggot)

I, although also an animal, am, after all, an alliterative one.

**

Ever since I've been working at the Zoo, I've been thinking that something like it might happen some day. Well, it did.

The Siberian tiger reached out between the bars of his cage as I was letting him in for feeding, and grabbed hold of my arm. With those claws. His paw covered my arm from wrist to elbow. And his claws were in me. But I was lucky. He just held on for a while and then let go. He could have taken my arm off. I was at his mercy. I mean, he had me. Anyway, they took some stitches in my arm and gave me some shots and told me I was very lucky to still have my arm, as if I didn't know. And that's about the end of it. Except I think that Vladimir (that's the tiger) must have injected some tiger hormones into me when his claws were stuck in my flesh. I keep getting these great striped feelings. And I smell the steppes.

*

PART III: ZOOLIQUES

1: Llamas

Llamas are not guanacos. Nor alpacas. Nor are they vicunas. If they were, they would probably be more tolerable. But, they are llamas: obnoxious, stubborn, stupid. And they spit. They are a pain in the ass.

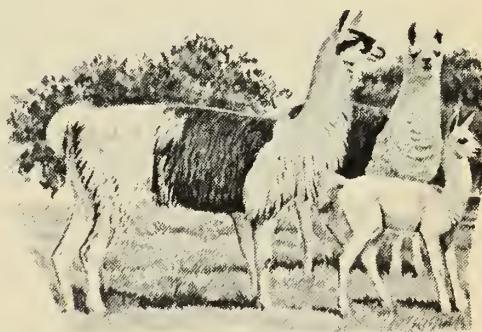
Of course, guanacos, vicunas, and alpacas might be equally as much a pain in the ass. They are very closely related to llamas. But, somehow they sound better. Perhaps because my Zoo doesn't keep them.

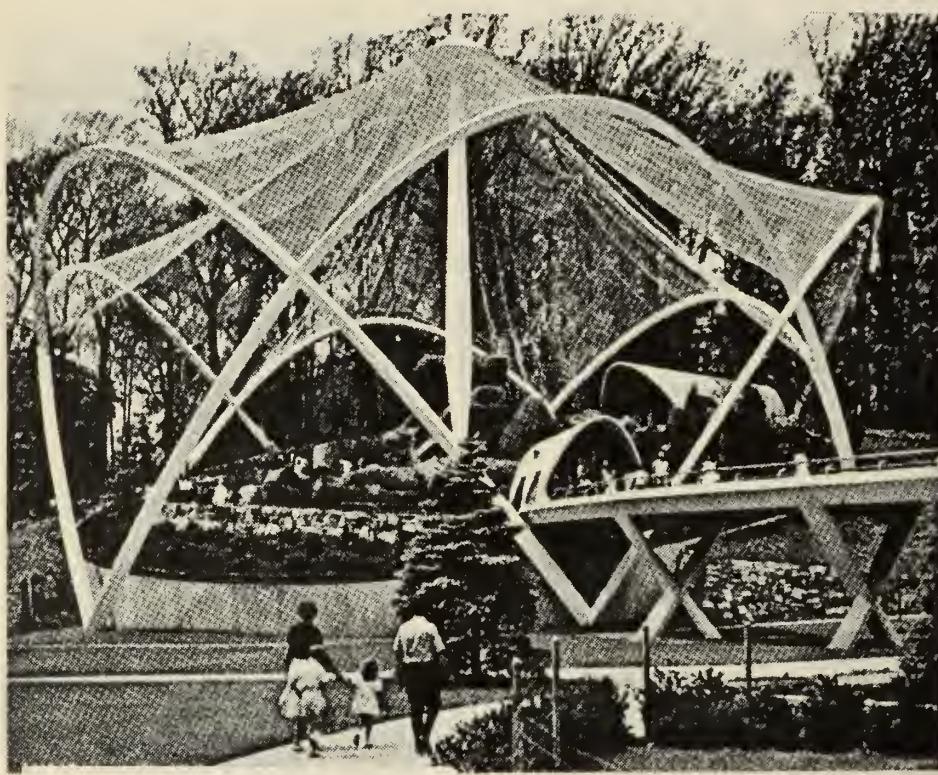
My Zoo keeps llamas. Lots of llamas. All of them stupid. And obnoxious and stubborn. And they all spit. However, most Keepers don't mind them at all. Because they are easy to keep. They are merely fed and picked up after. Which is easy. Some alfalfa is dumped about, and they eat it. And they always defecate in the same place every day. They don't scatter their crap. All over. Like some beasts I know. That do scatter their crap. And then expect some Keeper to chase down every last little turd. With a sweat-stained rake. With llamas, all the turds are in one big pile or two every day. So llamas are O.K. with most Keepers. They are no sweat. To keep.

But, they're a pain in the ass. To me. Because they're stupid and obnoxious. And stubborn. And they all spit.

It makes me mad.

I've found it impossible to befriend one.





2: Aviaries

Aviaries are for keeping birds. In. So people can look at them. Which they do. And sometimes the birds look at the people. But not often. Most of the time they are too busy eating, mating, and preening. And other things that birds do. Like flying. Or swimming. Or hopping or perching. And like that. That's what birds do. And people like to watch them do it. So, there are aviaries.

Thus, aviaries are for people. But most people think aviaries are for birds. Ask anyone. "What are aviaries for?" Most people will answer, "Aviaries are for birds, of course." And, of course, they're wrong. Because aviaries are for people. So they can watch birds.

In most aviaries, people can watch toucans and spoonbills and egrets and herons and finches and pheasants and other birds of two syllables. As for one-syllable birds, there are ducks, geese, swans, guans, jays, and many more. One can, of course, watch three-syllable birds also. Most aviaries have some. Like pelicans and curassows and turacos and cormorants. Etc. Also flamingoes. But fla-

mingoes are usually kept on lakes or ponds. Because they are in a class by themselves. Both taxonomically and otherwise. Mostly otherwise. As anyone can see.

Anyone can see many of these birds at their local aviary. That's what it's there for. For anyone. It's definitely not for the birds. That has already been established.

If anyone wants to, anyone can see many things other than birds in aviaries. Like feathers flying about. As if they were birds. But most people don't really see that. And that's too bad. Because it's important. But most people wouldn't think so. But, then most people think aviaries are for birds. One can hardly expect them to know about feathers flying about.

Everyone should have an aviary. Or at least a lake. With flamingoes on it.

3: Aoudads

Aoudad is a hard animal to pronounce. That's because of the way it's spelled. If it were spelled ah-oo-dad, with the accent on the ah, it wouldn't be as difficult. But, it's spelled aoudad. So most people call aoudads Barbary sheep. Which is just as good. Because that's what they are. Sheep. From the Barbary Coast. In North Africa. More specifically, from the Atlas Mountains on the Barbary Coast of North Africa.

That's a pretty wild place to be from. The Atlas Mountains. Not many sheep come from there. None, as a matter of fact. Except aoudads. They're the only sheep that really come from there. In fact, they're the only sheep that come from Africa. Because they're the only sheep that are native to Africa. Which makes them sort of unique. As far as sheep go.

Aoudads don't look like sheep. They look like goats. Large, tan goats. With massive horns and beards. But they're really large, tan sheep with massive horns and beards.

At the Zoo, we feed aoudads alfalfa. They don't eat that in the Atlas Mountains. There is very little alfalfa in the Atlas Mountains. If any. I don't really know what aoudads eat in the Atlas Mountains. Maybe (excuse me) Kurds and whey. But, at the Zoo, they eat alfalfa. A lot of it. Just like any other sheep. Or goat. Kind of disappointing. After all — aoudads! From the Atlas Mountains!

Most visitors to the Zoo aren't impressed by the aoudads. Just a bunch of some kind of goat with massive horns and beards, climbing over a rock pile. But then, the Zoo isn't the Atlas Mountains.

It's a shame. Every place should be the Atlas Mountains. For a while, anyway. Things would take on new significance then. Including aoudads.

It would be pretty impressive to run across an aoudad in the Atlas Mountains. The Atlas Mountains are like that. Impressive. For example, they're the only place in the world that aoudads come from.

When in the Atlas Mountains, look for them. Aoudads. It's the only place in the world you can look for them. Except for the Zoo. Which isn't the same. The Zoo isn't the Atlas Mountains. Yet. At the Zoo, aoudads are only Barbary sheep. In the Atlas Mountains, aoudads are aoudads. And that's what we're talking about. Aoudads.

4: Binturongs

Binturongs have prehensile tails. Most people don't know that. But then most people don't know binturongs.

Binturongs are not monkeys. Despite the prehensile tails. Binturongs are related to civets. And most people don't know civets. So civets are related to mongooses. And most people know mongooses. So that's what binturongs are: small carnivores most closely related to civets and mongooses. And they have prehensile tails.

The prehensile tail of the binturong does not look at all prehensile. It is thick and hairy. Not at all like a monkey's. But it is. Prehensile. Like a monkey's.

Of course, not all monkeys have prehensile tails. Only New World monkeys have prehensile tails. Old World monkeys don't. But, Old World monkeys get along just fine without prehensile tails. Like binturongs have.

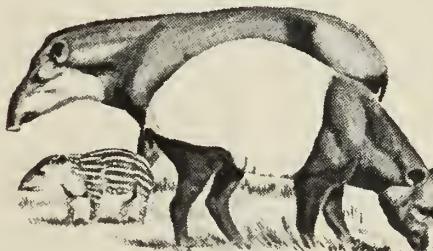
What about all this prehensile talk? Just what is prehensile, anyway? Well, a binturong's tail is. And a monkey's. A New World monkey's. And an elephant's trunk. And a tapir's penis.

Now, what is a tapir? Well, a tapir is not a binturong. A tapir doesn't have a prehensile tail. But, then the binturong doesn't have a prehensile penis. Nevertheless, he gets along without one. Like most of us. And we don't even have prehensile tails. And the binturong does.

Most people don't know that. That binturongs have prehensile tails. And, at this point, they probably don't care. They'd probably rather hear more about tapirs.

5: Tapirs

What's been said of tapirs in "Binturongs"—the fact that they have a prehensile penis—is all one really needs to know about them. It is a little-known fact, even among professional zoologists. Not many people have seen a tapir pick up and throw rocks with his penis. But those that have know that little else is important. Not just about tapirs, but about the Universe.

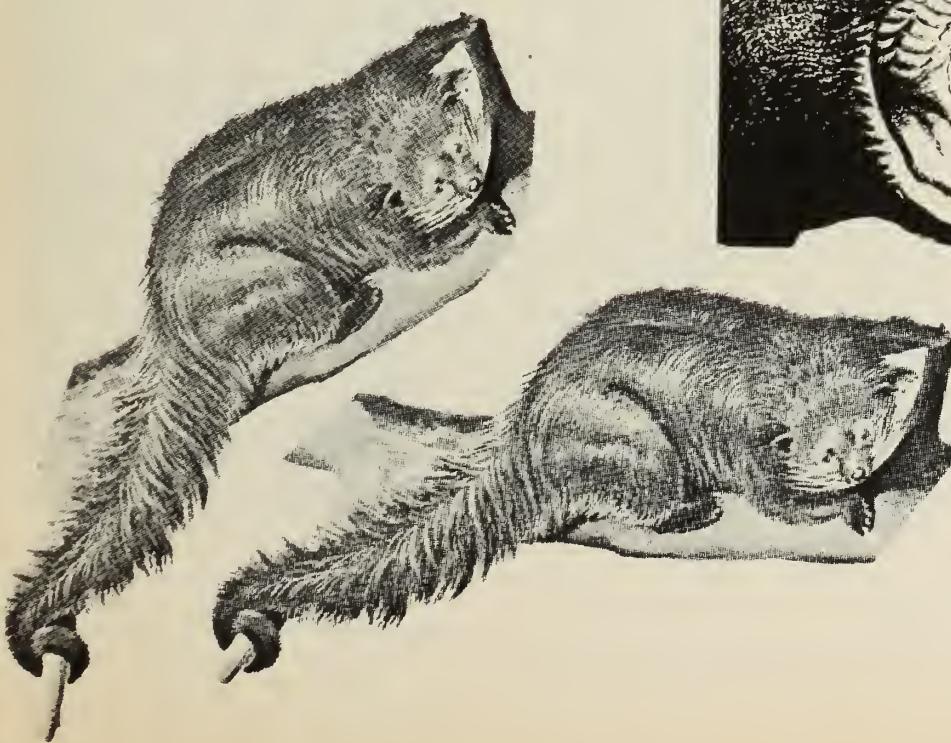


6: Hippos

Hippos is the best way of saying hippopotamuses. That's because one is never sure whether to say hippopotamuses or hippopotami. So if one says hippos, one is always correct. The same holds true for rhinos.

But hippos is what this is all about. So hippos have big mouths. At the Zoo, they're usually open. And people throw all kinds of things in there. Like whole heads of lettuce (usually rotten), whole loaves of bread (unwrapped), whole bunches of bananas (with the little label still on each banana), and other whole unwholesome things. So, just because hippos have big mouths that are almost always open, does not mean that they can eat any old thing. They often get upset stomachs. And this makes them mad. It also makes Keepers mad. Because mad hippos are hard to keep. No one wants to keep a mad hippo. No one wants to keep a mad anything, for that matter. Mad rhinos, for example, are just as bad as mad hippos. But hippos are what is being discussed. And there seems little else to say about them. Or rhinos, or anything else. Except not to get anything mad. Especially Keepers. Because that's what we all are.

*



PART V: HOW THE CHIMPANZEE DIDN'T GET OUT, AND WHY I DIDN'T

One day at the Zoo, we were to ship out one of our big male chimps. Another Zoo was going to take him. We knew that this was going to be a ticklish project, because our big male chimps were all psychotic and murderous and very strong, and they would kill you if given the chance, that is, if anyone ever made a mistake. Well, shipping out one of those chimps meant moving him from his regular cage into a shipping crate or cage. And that's dangerous. Because so many things, unpredictable things, mistakes, are liable to happen in such a project. And it only takes one mistake for a chimp to get at someone and kill him. But that didn't happen. It almost did, though.

The first thing we did was to give the chimp a fifth of bourbon. We thought it would make him woozy and easier to handle. Well, he drank it all right, but all it did was make him slobber a little and act more murderous, jumping and screaming and pounding all around. Other than that, he didn't even wobble. Then we put a wooden shipping crate up flush against his cage door and opened the cage door and he roared into the shipping crate and we closed and latched the door of the shipping crate. Except we made a mistake. The wooden shipping crate wasn't strong enough. Somebody should have known. Somebody did know, I guess, in fact many of the Keepers knew that the wooden crate wouldn't be strong enough, even I knew that, but nobody said anything, and I didn't either, when the Director of the Zoo and the Director of the other Zoo brought us the wooden crate and said that the chimp was to be moved into it. So we all made a mistake.

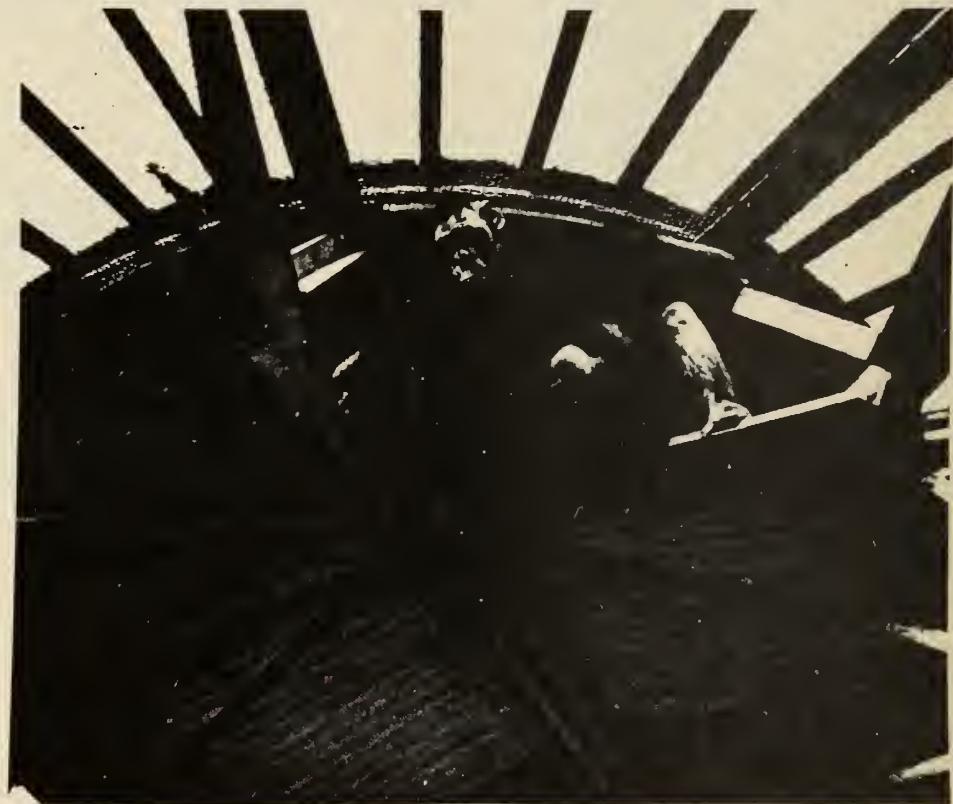
Anyway, with the chimp screaming and pounding and all inside the crate, it started coming apart. So we all got nervous and carried the crate into a large barn where the truck was parked that was going to take the chimp away. By the time we got the crate to the barn, the chimp had already splintered most of the sides and was working on

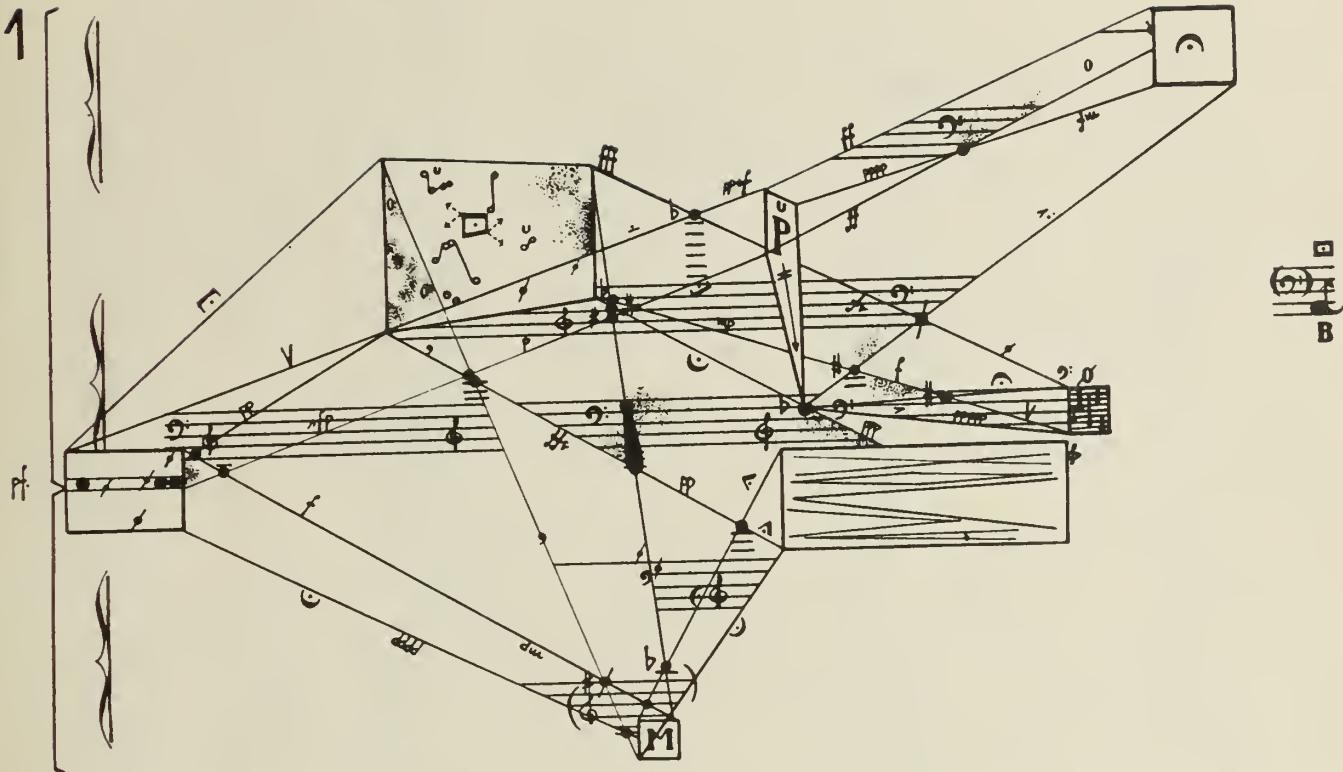
crashing right through. By now, we were all much more than nervous. Everybody was shouting and screaming to do this and do that, but nobody could be heard above the screaming and banging and splintering going on inside the crate. The chimp was really about to break through and get out. So we all ran and got some guns and stood around. The Director of the Zoo yelled, "If he gets out, shoot him!" That made a lot of sense. We were all going to do that anyway, because if he did get out he'd be sure to kill somebody before he ever got caught again. So we were going to shoot him. If he got out. And he almost did. But then, as we all stood around with our guns pointed at the bouncing crate, somebody rushed in a steel shipping cage and set it down next to the wooden crate. Some of us then flung ourselves on the splintering, bouncing wooden crate to try to hold it still while the door of the steel shipping cage was placed flush against the door of the wooden crate and both doors were opened and the screaming chimp bounced into the steel cage and the door was slammed shut and locked and everything was O.K., the chimp didn't get out.

But after all that, I was through. I had had it. Zoo business was too much for me. I didn't want to be a Zookeeper anymore. So after all the mess was cleaned up (the chimp had done a lot of peeing and shitting in all the excitement), and the chimp was safely shipped out in his steel cage, and everything was sort of calmed down, I went to the Director of the Zoo and told him I was thinking of leaving. The Director of the Zoo turned to the Head Zookeeper, who was always right behind him, and said, "Well, that's too bad, he's thinking of leaving." And then he turned back to me and said, "Well, you think about it then, and let me know." And then he turned again to the Head Zookeeper and whispered loud enough for me to hear him, "If he gets out, shoot him." So I walked off and went back to work. And I still am.

*

†††





Notation from the score "Sette Fogli" by Sylvano Bussotti
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Reproduced above is a section from *Sette Fogli* by the young Italian composer Sylvano Bussotti. It represents the first of a three part page for solo piano entitled "Per Tre."

Imagine the performer confronted with this work: no instructions or explanations are given. He must be encouraged to feel not frustration, but joy at being able to use his imagination to envisage and realize in time the various possibilities set before him. The geometric sections formed by the intersecting lines seem to represent events of varying weight and attraction. Start from the rectangle at the far left — the eye is pulled along from one area to another. The path that results through the music will result in one particular structure; at another time you may perhaps choose another route. At times the lines themselves will thrust you up or down into another place. Do the areas without any notes or dots, etc., represent an absence of activity? Most likely not,

as they contain, at least, indications of loud or soft. Perhaps these guide one in the dramatic pose taken in travelling from one section to another. Why are some of the markings upside down? Should one turn the page over? or will those points draw one backwards along the score, back to the starting point? In looking at the score, does it not begin to appear not two but three dimensional? How will you react when going not above your previous location, but above and behind? What about the real time structure of the realization? Will the entire section be viewed as lasting ten seconds? or expanded and lasting ten minutes? Must one maintain a constant pace or can one drop into a particular world that will be disproportionately longer than the others? What kind of approach will result in a dramatic and communicative performance? Seemingly, the most effective approach to the section is one producing many questions; the answers will produce a performance.

These problems and possibilities will face members of the San Francisco Conservatory's New Music Ensemble when they present a complete performance of *Sette Fogli* as part of a concert to be held in San Francisco October 17th. On October 14th, as part of a KPFA radio preview of the program, performers will discuss their experiences with the work and several realizations of the above section will be heard.

— Howard Hersh

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